CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ISSN 0030 – 5324

JOURNAL OF THE ORIENTAL INSTITUTE

THE M. S. UNIVERSITY OF BARODA, VADODARA

Patrikā (Jyotiṣa)
(Oriental Institute, Illustrated MS. No. 7655)
(Fol 13b)

ORIENTAL INSTITUTE,
VADODARA

THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
सत्यं शिवं सुन्दरम्

Edited by :
M. L. WADEKAR
OFFG. DIRECTOR,
ORIENTAL INSTITUTE

Vol. LIX] March - June 2010 [Nos. 3-4

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CONTENTS

Sr. No.	Title	Page No.
1.	**Concept of *Vaiśvānara* in the *Ṛgveda*** – Sachidananda Mohapatra	1-11
2.	**Concept of Medical Profession in Vedic Literature : A Critique** – N. C. Panda	13-20
3.	**Evaluation of *the Dattātreyopaniṣad*** – Shweta A. Jejurkar	21-26
4.	**Lightning Protection and Rituals in Ancient Indian Texts** – K. G. Sheshadri	27-36
5.	**Vedic Practices in the Society of the *Rāmāyaṇa* Age** – Manjula Devi	37-45
6.	**Vicissitudes in *Dharma*** – Jaya Chemburkar	47-54
7.	***Rājayoga* – The Supreme Science** – Chandramouli S. Naikar	55-67
8.	**The Historical Development of the Concept of *Lakṣaṇa*** – Subhra Sabhapandit	69-78
9.	**Scientific Literature in Sanskrit and its Relevance** – Bhagirathi Biswas	79-86
10.	**Jayadeva's Concept of Śrī Rādhā and its impact on the Orissan Culture** – S. Jena	87-94

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

11. **Dinakara's Commentary on the *Meghadūtam* of Kālidāsa**
– M. L. Wadekar 95-100

12. **On the Origin of Some Episodes in the *Thai Rāmāyaṇa***
– Satya Vrat Varma 101-110

13. **Two Less-Known Sculptures from Palwal (Haryana)**
– Devendra Handa 111-114

14. **Select Contents of Oriental Journals**
– Usha Brahmachari 115-126

15. **Reviews** 127-130

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CONCEPT OF *VAIŚVĀNARA* IN THE *ṚGVEDA*

SACHIDANANDA MOHAPATRA*

I. INTRODUCTION :

Agni, the fire god, like other gods and goddesses of the Vedic literature has been ascribed many epithets in the laudatory descriptions. The concept of a particular Vedic god, physical or spiritual, differs from others on the basis of the different epithets attributed. Of all stylistic devices, the epithet is perhaps the one which has been mostly adheared to in certain genres of poetry and prose compositions. But in its proper and moderate use it may have the effect of increasing the authors' vocabulary and enriching his power of expression. A well chosen epithet often constitutes a picture by itself, adding an element of vividness to the context, rubbing of a vogue and worn noun and throwing light upon those of its connotations which should attract the attention of the audience. "An epithet also may typify and express an opinion, beautify and add to the intelligibility of a passage, without interrupting the course of a narrative or the moment of a poem by a long parenthesis or burdening by a cumbersome descriptions. It often is the best way to secure brightness, beauty, distinction and sublimity of the style" [1].

Anyhow, the epithet *Vaiśvānara* occurs about sixty times in about fourteen hymns of the *Ṛgveda*. According to the native tradition of *Anukramaṇī*, in all these hymns, *Agni Vaiśvānara* is the deity whom the invocations are attributed. It is keenly observed that the term *Vaiśvānara* is never unaccompanied by the name of Agni. Unlike the word *Vaiśvānara*, many other epithets viz. *Jātavedas, Narāśaṁśa, Tanunapāt, Apām Napāt, Draviṇodās, Viśpati, Gṛhapati* etc. are very commonly attributed to Agni. However, within the short span of this paper, an attempt is made here to discuss all sorts of definitions and derivations of the word *Vaiśvānara* from different sources and some of its various concepts like natural, ritual, spiritual and secular etc. as briefly as possible . So let us see, how the term *Vaiśvānara* is derived.

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp.1-11.

* Department of Sanskrit, Government College, Sundargarh – 770002 (Orissa).

1. Gonda. J. : *Epithets in the Ṛgveda* , The Hague, 1959, p. 7.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

II. DEFINITIONS & DERIVATIONS OF THE WORD *VAIŚVĀNARA* :

The earliest definition of *Vaiśvānara* found in the *Jaiminīya Brāhmaṇa* goes thus*: yat viśvam bhūtam avārayata tat vaiśvānarayor vaiśvānaratvam* [2]. *That* means as because he pervades all the worldly beings, so he is named as *Vaiśvānara*. Here, the use of duality of '*Vaiśvānarayoḥ*' is not clear.

Now, let us see the various definitions presented by Yāska in his *Nirukta*. These can be presented in the following order.

(i) *Viśvān narān nayati iti Vaiśvānaraḥ* [3] *or*

(ii) *Viśva enam narā nayanti iti Vaiśvānaraḥ* [4].

According to these two derivations the term *Vaiśvānara* can be derived from *viśva + nara* $+\sqrt{ni}$.

The purport of these above two derivations is that:

(i) *Vaiśvānara* is called so because he leads all men (in the world),

(ii) *Vaiśvānara* is called so because all men lead him *(Agni Vaiśvānara),*

From these two definitions, it seems that *Vaiśvānara* is a deity-concept of Agni which postulates him as an active agent.

Another definition presented by Yāska is :-

(iii) *api vā viśvānara eva syāt pratyuta sarvāṇi bhūtāni tasya vaiśvānaraḥ* [5].

According to this derivation, the word *Vaiśvānara* can be derived from:

Viśvān + $\sqrt{r}$ + *ka (> a)*

Viśvān + *ar* + *a* = *Viśvānara, tasyāpatyam Vaiśvānara*

Durgācārya, a renowned commentator of *Nirukta*, commenting on this statement of Yāska opines that he may have been just a deity named *Viśvānara* and his son is this *Vaiśvānara.*

---

2. *Jaiminīya Brāhmaṇa* - 3.8, Pb. Meherchand Laxman Dass, Delhi, 1978.

3. *Nirukta* - 7.6.1 a. ed. Sarup L., Pb. Pāṇini Vedic Granthamala, New Delhi, 1982.

4. *Ibid* 7.6.1 b.

5. *Ibid* 7. 6.1 c.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Sāyaṇa commenting on this remark of Durga further suggests that Yāska's statement may have the word *'tasyāpatyam'* after *'bhūtāni'*, so that possibly Durga is rendering here Yāska's actual alternative opinion about *Vaiśvānara*, viz. that *Viśvānara* may have been the name of some deity, whose son was this *Vaiśvānara* [6]. But Sāyaṇa has not offered any corroborative evidence in support of this suggestion.

Thus, after discussing its derivative meanings, now we can proceed towards its various concepts like natural, ritual, spiritual and secular etc. as interpreted in various ways by different Vedic commentators. Within the scope of this paper, it is proposed to discuss all these concepts as briefly as possible. So, now let us move towards the naturalistic concept of *Vaiśvānara*.

From among the three major types of interpretations, the interpretation which is made in accordance with the objectives, scheme of reality of nature, is known as the naturalistic interpretation (or *ādhidaivika vyākhyā*) out of which there emerges a naturalistic concept of different Vedic gods. To the Vedic poets, the Infinite first revealed itself in certain visions of nature, such as mountains, trees, rivers, storm, lightening, the sun, the moon and the sky etc. Likewise, *Vaiśvānara* has been ascribed to many such natural phenomena delineated in various Ṛgvedic verses as follows:

III. i. *VAIŚVĀNARA*, AS THE CELESTIAL FIRE : THE SUN :

The ancient *Mīmāṁsakas* hold the view that by *Vaiśvānara*, is meant *Āditya* itself. *Ācārya* Śaunaka clearly mentions in the *Bṛhaddevatā* [7] that *Vaiśvānara* is counted with the deities who come under the major division headed by *Sūrya*.

In an ascending order, first there is the earth, the sky and then the heaven. As per the tradition, the morning, the mid-day and the evening oblations are always given to the concerned deities respectively according to the order. In the *Agni-Mārut* Book, it is stated that the third i.e. the evening offering should be done with the hymns addressed to *Vaiśvānara*. On the other hand, the third offering is related to the deity of the heaven i.e. the *Sūrya*. So by this way the ritualists say that the sun is actually meant by *Vaiśvānara*. They further argue that the twelve months are the twelve-fold functions of *Āditya*. And due to this, the sacrificers offer

---

6. Varma Siddheshwar : *The Etymologies of Yāska*, Pb. V.V.R.I., Sadhu Ashram, Hoshiarpur, 1953, p.173.

7. सूर्य-वैश्वानराग्नीनाम् ऐकात्म्यमिह दृश्यते । *Bṛhaddevatā* 2/18, ed. Rai Ramkumar, Pb. Chaukhamba Sanskrit Series, Varanasi, 1963.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the oblations (*Puroḍāśa*) for *Āditya* in twelve pot-shurds (*Kapāla*). On the other hand, the oblation assigned to *Vaiśvānara* is also distributed in twelve pot-shurds for his function in twelve-fold [8]. Now, because of the equal number of pot-shurds offered to both *Āditya* and *Vaiśvānara*, they say that *Vaiśvānara* is nothing but the *Aditya* itself. Moreover, there are some Brahmanic passages where *Āditya* is said to be *Vaiśvānara*, viz. '*Āditya* verily is *Agni Vaiśvānara*' [9].

Besides these, there are some Ṛgvedic verses where by the word *Vaiśvānara*, the Sun is actually intended. For example, in one verse(X. 88.12) [10] It is said thus : "The gods made *Agni Vaiśvānara*, the indicator of days, for the sake of the whole world, who stretched out the radiant dawns, and as he moves along scatters the darkness with his light." [10a]

In this verse, *Vaiśvānara* is said to be the indicator of the days and as such the dawns and the darkness are used to be dispelled with his light. So here, *Vaiśvānara* is none but the Sun itself.

Another verse [11] stating *Vaiśvānara* as the Sun goes thus: "That *Vaiśvānara Agni* who, as soon as born in the highest heaven, the protector of sacred rites, protects the pious acts (of men), he has made the manifold firmament : he (*Vaiśvānara*), the performer of good deeds, has attained heaven by his greatness. [11a]

---

8. द्वादशकपालो वैश्वानरो भवति, द्वादश मासाः संवत्सरः । *Taittirīya Saṁhitā*-2.2.5.6. ed., Satavalekar, S.D., 2nd Ed., Bombay, 1957.
   Cf. वैश्वानरो द्वादशकपालः। *Śatapatha Brāhmaṇa*-6.6.1.5, ed. Weber, A., Pb. Chokhamba Sanskrit Series, Varanasi, 1964.
9. असौ वाऽदित्योऽग्निः वैश्वानरः । *Maitrāyaṇī Saṁhitā* 2.1.2. ed. Satavalekar, S.D., Aundh, 1942.
10. विश्वस्मा अग्निं भुवनाय देवा वैश्वानरं केतुमह्नामकृण्वन् ।
    आ यस्ततानोषसो विभातीरपो उर्णोति तमो अर्चिषा यन् । *Ṛgveda Saṁhitā* (RV) X.88.12. ed. Joshi, K.L., Pb. Chaukhamba Orientalia, Varanasi, 2001.
10.a. Eng. Tr. of Rv.X.88.12, Wilson, Sir H.H., edited and revised, Arya R.P. and Joshi, K.L., Pb. Parimal Publications, Delhi 2001.
11. स जायमानः परमे व्योमनि व्रतान्यग्निर्व्रतपा अरक्षत ।
    व्योन्तरिक्षममिमीत सुक्रतुर्वैश्वानरो महिना नाकमस्पृशात् ॥ RV. VI.8.2.
11.a. Eng. Tr. of Rv.X.8.2, Wilson, Sir H.H.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Here *Vaiśvānara* is said to be born in the highest heaven and he protects the sacred rites of the people. So it is clear that the celestial fire i.e. the sun is here indicated by the word *Vaiśvānara*.

III. ii. *VAIŚVĀNARA* AS THE AERIAL FIRE (*VIDYUT*) :

The fire of the middle region viz, the lightening (*vidyut*) which is a common natural phenomenon of the world is also regarded as one of the aspects of *Vaiśvānara*. In the rainy season, when two patches of cloud dash against each other, we often find a tremendous lighting there. This phenomenon of Nature is later developed in the naturalistic interpretation and addressed as *Vaiśvānara*. Yāska has rightly quoted the following Ṛgvedic verse (1,59.6) [12] in his *Nirukta* to exemplify the lightening:

"I extol the greatness of that showerer of rain whom men celebrate as the slayer of *Vṛtra*. The *Agni Vaiśvānara* slew the stealer (of the waters), and sent them down (upon earth) and clove the (obstructing) cloud."

Here, *Vaiśvānara* is said to be the slayer of *Vṛtra*, the showerer of rain. Further, he destroys the stealer of waters and sends them (waters) to earth and thus here *Vaiśvānara* is clearly designed as Indra who is very commonly known to be the lightening: a natural aspect.

The hypothesis becomes more clear when we see a verse (Ṛv.VI.7.5)[13] where *Vaiśvānara* is said to be born on the lap (i.e. sky) of his parents : the heaven and the earth have stationed the banner (i.e. sun) of the days on the paths of the firmament. Further, in another verse (Rv.VII.5.2) [14] it has been said that *Vaiśvānara* is said to be the cause of rain and director of the rivers.

Thus, there are several Ṛgvedic verses which reveal *Vaiśvānara* as the aerial fire, the lightening itself.

---

12. प्र नु मंहित्वं वृषभस्य वोचं यं पूरवो वृत्रहणं सचन्ते ।
वैश्वानरो दस्युमग्निर्जघन्वाँ अधूनोत्काष्ठा अव शम्बरं भेत् । RV. I. 59.6.

13. वैश्वानर तव तानि व्रतानि महान्यग्ने नकिरा दधर्ष ।
यज्जायमानः पित्रोरुपस्थेऽविन्दः केतुं वयुनेष्वहनाम् । RV. VI. 7.5.
Cf. (सायणभाष्यम्)– वैश्वानर यत् दा त्वं पित्रोः द्यावापृथिव्योः उपस्थे उपस्थनेऽन्तरीक्षे वयुनेषु गन्तव्येषु मार्गेषु जायमानः सन् अह्नं केतुं प्रज्ञापकं सूर्यं श्वर्भानुनावृतम् अविन्दः अलम्भयः ।

14. नेता सिन्धूनां वृषभः स्तियानाम् ॥ RV. VII.5.2b.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

III. iii. *VAIŚVĀNARA* AS THE TERRESTRIAL FIRE :

Ācārya Śākapūṇi [15] holds the view that *Vaiśvānara* is the terrestrial fire for it is produced from *Vaiśvānara* named to something like luster. According to him both the aerial fire i.e. the lightening and the celestial fire i.e. the sun are known as *Viśvānara*. Hence, as the terrestrial fire is produced from them, so it is called *Vaiśvānara*.

Some of his arguments to establish *Vaiśvānara* as terrestrial fire may be presented here.

The relation of *Vaiśvānara* with the rain has been established earlier. To this, it is said that there are also some verses (of rain) which are connected with *Agni* and *Āditya* and it cannot be said that as *Vaiśvānara* is prayed for rain and as the rain-god Indra is of the middle region, so *Vaiśvānara* is of the middle region. [16]

Again, it is discussed earlier that due to the oblations and equal number of pot-shurds offered to *Vaiśvānara* and *Āditya*, *Vaiśvānara* is *Āditya* itself. This also does not seem right, because besides the twelve fold offerings, *Āditya* is stated to be given one and five-fold offerings also. So, how could it be said that on account of being twelve-fold offerings *Vaiśvānara* is the same with *Āditya* ?

Now, let us examine how *Vaiśvānara* is treated as the terrestrial fire. In *Māṇḍūkya Upaniṣad*, [17] *Vaiśvānara* is said to be the consumer of the gross objects. So this is nothing but the fire of our day-to-day life which burns the dry woods, leaves and other such gross elements.

In favour of this theory, some Ṛgvedic verses may be quoted here. For example, in one Ṛgvedic verse(VI.8.4) [18], it is said thus : "The mighty *Maruts* have seized upon him on the lap

---

15. अयमेवाग्निर्वैश्वानर इति शाकपूणिः । *Nirukta* 7.6., The *Nighanṭu* & The *Nirukta* ed., by L. Sarup, Pb. Motilal Banarasidass, Reprint, 1998.
Cf. (दुर्गभाष्यम्) – अयमेव पार्थिवोऽग्निर्वैश्वानर इति शाकपूणिः आचार्यो मन्यते ।

16. अग्निर्वा इतो वृष्टिं समीरयत धामच्छद्दिवि खलु भूत्वा वर्षति मरुतः सृष्टां वृष्टिं नयति यदा खलु वसावादित्योऽग्रिम् रश्मिभिः पर्यावर्त्तते, अथ वर्षति । *Kaṭha Saṁhitā* 11.10, ed. by Raghuvira, Delhi, 1946.

17. स्थूलभुग् वैश्वानरः । *Maṇḍūkya Upaniṣad*-1.3 *Upaniṣatsaṅgraha*, ed. Shastri Pandit Jagdish, Motilal Banarasidass, Delhi, First Edition 1970.

18. अ॒पामुपस्थे॑ महि॒षा अ॑गृभ्णत॒ विशो॒ राजा॑नमुप॑ तस्थुर्ऋ॒ग्मिय॑म् ।
आ दूतो अ॒ग्रिम॑भरद्वि॒वस्व॑तो वैश्वान॒रं मा॑तरिश्वा॑ परा॒वतः॑ । RV. VI. 8.4.
Cf. (सा० भा०) अपि चेमं वैश्वानरमग्निं मातारिश्वा वायुः परावतः दूरदेशत् विवस्वतः आदित्यात् आ अभरत् इमं लोकं प्रत्याजहार ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of the waters (in the firmament), and men have acknowledged him as their advisable sovereign: *Mātariśvan*, the messenger of the gods, has brought *Agni Vaiśvānara* (the terrestrial fire) from the distant (sphere of the) Sun."

Here, in this verse, it is seen that the divine *Vaiśvānara*, the aerial *Mātariśvan*(*Vāyu*) and *Vaiśvānara Agni* all have been stated separately. Further it is said that the *Maruts* seized upon *Vaiśvānara* on the sky and *Mātariśvan* brought the *Vaiśvānara Agni* to the earth from the very distant sphere of the Sun.

In another verse (Rv. I.59.3) [19] it has been ironically said that treasures were deposited in the *Agni Vaiśvānara* as the rays in the Sun. In the same, *Vaiśvānara* has been designed as the sovereign of all the treasures that exist in the mountains, in the herbs, in the waters and among the people.

Thus, the naturalistic concept of *Vaiśvānara* is variously described in Ṛgvedic verses. The natural phenomena like the fire of the forests, the lightening (*vidyut*) and the Sun etc. have been verily designed as *Vaiśvānara.*

IV. THE RITUALISTIC CONCEPT OF *VAIŚVĀNARA :*

One of the most outstanding characteristics of the Vedic age is the importance given to the performance of *'Yajñas'*. The word *'Yajña'* is translated into English as 'sacrifice' or 'ritual'. So by ritualistic concept we mean the connection and relation of *Vaiśvānara* with the sacrificial performances like *Agniṣṭoma, Aśvamedha, Rājasūya* etc. In this context, a probe into these rituals especially connected with *Vaiśvānara* in the *Ṛgveda* may be relevant in order to determine the role and importance of *Vaiśvānara* in the sacrificial performances of the Ṛgvedic times. So, now, let us see how far *Vaiśvānara* is given oblations in ritual ceremonies.

In a Ṛgvedic verse (VI. 7. 2) [20] the *Vaiśvānara Agni* has been invoked thus : "(The

---

19. आ सूर्ये न रश्मयो ध्रुवासो वैश्वानरे दधिरेऽग्रा वसूनि ।
या पर्वतेष्वोषधीष्वप्सु या मानुषेष्वसि तस्य राजा ॥ RV. I.59.3.

20. नाभिं यज्ञानां सदनं रयीणां महामाहावमभि सं नवन्त ।
वैश्वानरं रथ्यमध्वराणां यज्ञस्य केतुं जनयन्त देवाः ॥ RV. VI. 7.2.
Cf. (सा० भा०) यज्ञानां ज्योतिष्टोमादियज्ञानां नाभिं नहनं वैश्वानरं विश्वेषां नराणां सम्बन्धिनं अध्वराणां यज्ञानां रथ्यं रथिनम् ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

worshippers) glorify together, (Agni), the bond of sacrifices, the abode of riches, the great receptacle of burnt offerings : the gods generate *Vaiśvānara*, the conveyer of oblations, the emblem of sacrifice."

Here, *Vaiśvānara* is said '*nābhim yajñānām*' : *nābhi* is here explained *nahanam, bandhakam* i.e. the connection link or binding of different religious rites. Moreover, he is said to be the conveyer of the ritual oblations and he himself is the emblem of the sacrifice. So thus, here *Vaiśvānara Agni* is designed as pure ritual one.

Very often *Vaiśvānara* has been offered ritual oblations by the race of *Kuśikas* [21] desiring wealth from him. He is kindled in every age by them (*Kuśikas*) [22], to promote them wealth with excellent offsprings and good horses.

Thus, in many other Ṛgvedic verses the ritualistic concept of *Vaiśvānara* has also been vividly delineated.

V. THE SPIRITUAL CONCEPT OF *VAIŚVĀNARA* :

The Fire described as the deity in Vedas is in reality an unique, a distinct form of the cosmic reality Brahman, but it takes different manifestations as per different roles it plays in the evolution of the universe. The ancient Vedic seers through their intuitive insight saw fire as a salient form of the divinity. A few outstanding scholars have tried to demythologize the so called myth engulfed/embedded in deep secrets and mysteries and attempt to view the things in the light of modern knowledge at their disposal. Among these pathfinders, Dayānanda, Aurobindo and Satavalekar etc. deserve special mention. Wheresoever possible and necessary, we shall make an attempt of *Vaiśvānara*, a salient form of Agni, on the basis of the interpretations of the above scholars.

The *Jaiminīya Brāhmaṇa* symbolically presents *Vaiśvānara* as *prāṇa* in the first place and in the second *apāna* [23]. In this respect, an explanation more explicit can be seen in the *Bhagavadgītā*. "I am sheltered in bodies of beings being *Vaiśvānara* and I do cause to digest

---

21. वैश्वानरं मनसाग्निं निचाय्या..... कुशिकासो हवामहे । ṚV.III.26.1.
22. वैश्वानरं कुशिकेभिर्युगेयुगे । ṚV.III.26.3b.
23. प्राणो वै पूर्वो वैश्वानरोऽपानऽउत्तरः । *Jaiminīya Brāhmaṇa* 3.8., ed. Raghuvira and Chandra Lokesh, Nagpur, 1954.
24. अहं वैश्वानरो भूत्वा प्राणिनां देहमाश्रितः ।
प्राणापानसमायुक्तः पचाम्यन्नं चतुर्विधम् ॥ *Bhagavadgītā*-15.14., Pb. Geeta Press, Gorakhapur, 2008.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the four types of food through being associated with *prāṇa* and *apāna* vital airs". [24] In a number of places of *Chāndogya Upaniṣad* (5.11.2, 5.11.6, 5.12.1) *Vaiśvānara* has been designed as the *Ātman*, the soul of the living beings. [25] He is to be all-pervading in *Bṛhadāraṇyakopaniṣad*. [26] What of more ? The whole Universe has been regarded there as the manifestation of *Vaiśvānara* itself. [27]

So, now let's see how *Vaiśvānara* has been spiritually represented in various Ṛgvedic verses.

In *Ṛgveda* 1.59.5, he is invoked thus : "*Vaiśvānara* who knowest all that are born, thy magnitude has exceeded that of the spacious heaven : thou art the monarch of Manu-descended men : thou has regained, for the gods in battle, the wealth (carried by the *Asuras*)". [28]

Here, we see that *Vaiśvānara* has been described as the Almighty, he knows the *Vedas* and obtains spiritually and internally all the inmate and animate things. Also it is *Vaiśvānara* who strengthens the gods in the battle. Moreover, his magnificent power is more even than the spacious heaven. So, here, *Vaiśvānara* is nothing but the Supreme Authority, *Parameśvara* himself.

The concept becomes more clear when *Vaiśvānara* is stated to be omniscient and soon after his birth he could occupy the whole three regions : earth, air and heaven (3.3.10) [29] Moreover, in another verse (Ṛv.IV.5.2) he is called wise, immortal and discriminating and thus designed as a divine Supreme Being. [30]

---

25. संप्रत्मानं वैश्वानरमध्येति । Chā. Up. 5.11.2., *Upaniṣadsaṅgraha*, ed. Shastri, Pandit Jagdish Pb. by Motilal Banarasidass, Delhi, First Edition 1970, P.
वैश्वानरोऽयम् एवात्मानमुपास्ते । Cha. Up. 5.12.1.

26. व्याप्तमग्निर्वैश्वानरः । *Bṛh. Up.* 1.1.1., *Upaniṣadsaṅgraha*, ed. Shastri, Pandit Jagdish, Pb. Motilal Banarasidass, Delhi, First Edition 1970.

27. विश्वो वैश्वानरः । Bṛh. Up. 1.1.1.

28. दिवश्चित्ते बृहतो जातवेदो वैश्वानर प्र रिरिचे महित्वम् ।
राजा कृष्टीनामसि मानुषीणां युधा देवेभ्यो वरिवश्चकर्थ ॥ ṚV. I.59.5.
Cf. (द० भा०) दिवः विज्ञानप्रकाशात् चित् अपि ते तव बृहतः महतः जातवेदः जाता वेदा यस्मात् जगदीश्वरात् वैश्वानर सर्वनेतः ..... .

29. वैश्वानर तव धामान्या चके येभिः स्वर्विदभवो विचक्षण ।
जात आपृणो भुवनानि रोदसी अग्ने ता विश्वा परिभूरसि त्मना ॥ ṚV. III.3.10.

30. मा निन्दत य इमां मह्यं राति देवो ददौ मर्त्याय स्वधावान् ।
पाकाय गृत्सो अमृतो विचेता वैश्वानरो नृतमो यह्वो अग्निः ॥ ṚV. IV.5.2.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Thus, the spiritual concept of *Vaiśvānara* has been described in various Ṛgvedic verses.

VI. THE SECULAR CONCEPT OF *VAIŚVĀNARA:*

Svāmī Dayānanda Sarasvatī is perhaps the first and foremost among Vedic scholars who discovers the secular side (*vyāvahārika pakṣa*) of the Vedic hymns, keeping the welfare of the human society in his mind. This secular interpretation of the Vedic hymns is totally independent of the threefold meanings discussed heretofore, i.e. naturalistic, ritualistic and spiritualistic. After the ritualistic interpretation of Skandasvāmin, Veṅkaṭa and Sāyaṇa etc., it has been a general notion in the society that the Vedas have no relation with the day- to- day life of the people and especially to remove this idea, Dayānanda perhaps presented the secular side of Vedas.

The base of this secular interpretation is to establish more than one figure of speech (i.e *alaṅkāra*) in a verse. Dayānanda does not care the orthodox pure ritualistic concept of Sāyaṇa and others and always puts emphasis on the derivative meaning of a word. According to him, almost all the Vedic words are derivatives (i.e. *yaugika*) and so more than one meaning can be drawn from a word and as well as of a verse. It is fully in accordance with the ancient grammarians like Śākaṭāyana, Yāska and Pāṇini etc. Patañjali also expresses the same opinion and distinguishes the Vedic terms from *rūḍhi* terms by the designation of *naigama* (i.e. Vedic). He says : *naigamarūḍhibhavaṁ hi susādhu. naigamāśca rūḍhibhavāśca* [30a]. Here, the Vedic language need not necessarily admit of any stamp of the convention or the classical observations rather it ought to be separated from the latter two, in order that the varied derivative meaning can be brought out to bear upon the significance of a Vedic text as a whole which has been earnestly attempted by Dayānanda and the like. It is true that he has defined *Vaiśvānara* as natural, ritual and spiritual, but at the same time in various verses, he has also stated the same to be a benevolent king, a brilliant scholar, an ideal teacher and a good friend of the human society etc.

The verse (Ṛv.I.59.5) goes thus : "*Vaiśvānara* who knowest all that are born, thy magnitude has exceeded that of the spacious heaven : thou art the monarch of Manu-descended men ; thou has regained, for the gods, in battle, the wealth (carried by the *Asuras*)."

Previously this verse has been quoted to show the spiritual concept of *Vaiśvānara*. Dayānada draws both a spiritual and secular concept of *Vaiśvānara* out of this verse. According

---

30.a. As quoted in the Introduction of *Ṛgvedādibhāṣyabhūmikā,* Eng. Trs. Paramanand, V.V.R.I. Press, Hoshiarpur, 1981, p.103.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

to him, as here *Vaiśvānara* is designed as '*kṛṣṭīnām Rājā*' so here it not only means God but a benevolent king [31] is also intended by the word *Vaiśvānara*.

There are also instances where *Vaiśvānara* has been treated as a brilliant scholar [32] and a universal leader [33] of the human society.

Thus, there emerges a secular meaning from the word *Vaiśvānara* which covers a vast area of daily life of the Vedic Aryans of that time.

CONCLUSION :

Now, coming to the conclusion, it can be said that the field of *Vaiśvānara* is very wide. We cannot limit him to the heaven only as Śaunaka and others traditional ritualists do, nor can we take it as of only the terrestrial or of aerial region. As a matter of fact, *Agni Vaiśvānara* does not seem to have been conceived by the Vedic poets as belonging to any particular region. As has been pointed out in Rv. VII.5.4, the three-fold world, the heaven and the earth, follow the ordinance of *Vaiśvānara Agni: tava tridhātu pṛthivī uta dyaur vaiśvānara vratañ agne sacanta. Vaiśvānara* Agni thus represents a mythological concept which transcends the frequently mentioned triple character of Agni. *Vaiśvānara Agni* is, verily, the Agni who pertains to all men. It may be remembered that there are many Agnis mentioned in the *Ṛgveda*, such as *Agni* of *Divodās*, *Agni* of *Bharatas* and *Agni* of *Kauśikas*. Similarly, in the Avestan Literature we find '*author burzin*' i.e. the fire of agriculturists, '*athar gusasp*', the fire of the warriors and also '*athor-fra*' which means the fire of the priests. So also we can say *Agni Vaiśvānara* is one sort of this category which means the Agni of all men. It primarily means the Supreme Being and secondarily the terrestrial, aerial and the celestial fire. Besides, as its secular meaning it may mean to a benevolent king, a brilliant scholar and an ideal teacher etc. of a civilized society. In this way, all other epithets of Agni may be explained to understand the multi-farious meaning of Vedic verses.

***

---

31. See Ref. no. 28 above &
Cf. (द० भा०) वैश्वानरो सर्वनेतः राजा प्रकाशमानो धीशः कृष्टीनां मनुष्याणां मानुषीनां मनुष्यसम्बन्धीनां प्रज्ञानम् ..... ।

32. द० भा० (on ṚV. VI.7.3) विप्रः मेधावी - वैश्वानरः विश्वेषु नरेषु नायकः..... ।

33. द० भा० (on ṚV. VI.7.5) वैश्वानरः विश्वेऽस्मिन् विद्याधर्मप्रकाशनेन नायको यः जायमानः पित्रोः जनकयोरिव विद्याऽऽचार्ययोः ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JOURNAL OF THE ORIENTAL INSTITUTE

THE M. S. UNIVERSITY OF BARODA
BARODA

Editor : Mukund Lalji Wadekar

The Journal of the Oriental Institute, Baroda, is a Quarterly, published in the months of September, December, March and June every year.

SPECIAL FEATURES :

Articles on Indology, Vedic studies, textual and cultural problems of the *Rāmāyaṇa, Epics & Purāṇas,* notices of Manuscripts, reviews of books, survey of contemporary Oriental Journals and the rare works forming the Maharaja Sayajirao University Oriental Series, are some of the special features of this Journal.

Contributors to Note :

1. The Computerized or Typewritten contributions will be accepted. A copy should be retained by the author for any future reference, as no manuscript will be returned.
2. In the body of the article non-English stray words/Sanskrit/Prakrit line/verse must be written either in Devanāgarī or in tansliteration with proper diacritical marks.
3. The source of citations/statements of any authority quoted should be invariably mentioned in the footnotes which must be written in the following order : (1) surname, initials of the author or editor, (2) title of the work, (underlined), (3) publisher, (4) place and year of pulication and (5) page no.
4. Whenever an abbreviation is used in an article, its full form should be stated at the first occurrence and should not be repeated.
5. Give running foot-note numbers from the beginning to the end of the article.
6. The copyright of all the articles published in the Journal of the Oriental Institute will rest with the M.S. University of Baroda, Baroda.

Subscription Rates : Annual : (From Vol. 40 onwards)

Inland Rs. 60.00 (Post-free)

Europe £ 10.00 (Post-free)

U.S.A. $ 20.00 (Post-free)

Subscription is always payable in advance. The yearly subscription is accepted from September to August every year. No subscription will be accepted for less than a year.

Subscription/Articles may be sent to :

The Director, Oriental Institute,
Near Palace Gate, Palace Road,
Vadodara - 390 001, Gujarat, India
Phone : (0265) 2425121

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CONCEPT OF MEDICAL PROFESSION IN VEDIC LITERATURE : A CRITIQUE

N. C. PANDA*

Our ancient Vedic literature is full of concepts of the principles of maintenance of health. *Āyurveda* is known as the *upa-veda*, as it is a part of *Atharvaveda*. The *Atharvaveda* which is also designated as *Brahmaveda* or *Amṛtaveda*, helps in all round development of a human-being. Besides *Atharvaveda*, Āyurvedic texts like : *Carakasaṁhitā, Suśrutasaṁhitā, Aṣṭāṅgahṛdaya*, etc. also deal with the prevention and treatment of various diseases. The term *Āyurveda* consists of two words, viz. *āyus* and *veda*, which means 'the science of life'. So, *Āyurveda* is 'Science of Life' and it is the oldest system of Medicine of the world. Its main aim is the preservation of health for healthy persons and to cure diseased persons by exclusively using natural medicines, prepared from different types of herbs, plants, trees, flowers, seeds and leaves. This medicine has no side effects and it cures any serious disease smoothly and permanently. Besides, its prices are less in comparison to the modern Medicines. Now a days, generally poor as well as serious diseased persons generally prefer Āyurvedic medicines due to its natural healing quality, purity and easy availability in all parts of the country. With the development of Science and qualitative research in the field of medicine, gradually a number of Āyurvedic drugs, herbs and nutritive materials have been identified and incorporated in regular use in the daily routine life of the human beings. As, plant materials were close to human beings, hence they came in frequent use for the above purposes, i.e. for medicines and nutrition. Initially these plant materials were used in (therapeutic) externally in their original forms, later processing techniques were developed and materials have been given in different forms for internal and external purposes.

The efficient doctor prescribes medicines by observing the conditions of the patient as well as the symptoms of the diseases. In the *Ṛgveda*[1] the doctor is designated as the knower (*bhiṣaj*) of all medicines (*auṣadhi*) through which the diseases were fully cured in time.

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp.13-20.

* Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, Sadhu Ashram, Hoshiarpur, Panjab (India).

1. *Yatrauṣadhīḥ samagmata rājānaḥ samitāviva* ।
   Vipraḥ sa ucyate bhiṣag rakṣohā'mīvacātanaḥ ॥ (*Ṛgveda*, X, 97.6)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The doctor as well as his Medical profession (*cikitsā-vṛtti*) have been systematically defined by our ancient sages in different Āyurvedic texts. The *Carakasaṁhitā* elaborates the context of Medical profession as :

Bhiṣagdravyāṇyupasthātā rogī pādacatuṣṭayam ।
guṇavat kāraṇaṁ jñeyaṁ vikāravyupaśāntaye ॥[2]

According to the above verse the four aspects of therapeutics are : the

(a) Physician (*Bhiṣaj*)

(b) Medicine or Drug (*Dravya* or *Auṣadhi*)

(c) Attendant (*Upasthātā*); and

(d) Patient (*Rogī*)

These four aspects are really responsible for the cure of diseases, provided that they should have the requisite qualities. It is to be mentioned that these four medical professions are specifically classified and described by our ancient *Ṛṣis*, i.e. sages for the first time in the history of Medicine. All the efforts of the four, viz. physician, medicine, attendant and patient, possessing requisite qualities, for the revival of the equilibrium of *dhātus* in the events of their equilibrium being disturbed, is known as therapeutics.

The physician or *bhiṣaj* is the foremost aspect of the Medical profession among the four, because the communicator of the Medical profession or the convener of the Medical profession is physician. The *Atharvaveda* explains the *Jātavedas* as *bhiṣaj*, who has the knowledge of medicines. He can cure the cows, horses and the people.[3] Hence, the *Jātavedas* Agni is known as the physician of the mankind. Regarding the qualities of physician the *Caraka Saṁhitā* says :

Śrute paryavadātatvaṁ bahuśo dṛṣṭakarmatā ।
dākṣyaṁ śaucamiti jñeyaṁ vaidye guṇacatuṣṭayam ॥[4]

Excellence in medical knowledge, as extensive practical experience, dexterity and purity – these are the four qualities of a *Vaidya* or physician or a doctor. For acquiring these qualities, a doctor should put regular effort to be more efficient in his royal profession. The

---

2. *Caraka Saṁhitā, Sūtrasthāna*, IX.3.
3. *Tvaṁ bhiṣag bheṣajasyāsi kartā tvayā gāmaśvaṁ puruṣaṁ sanema* (AV., V. 29.1)
4. *Caraka Saṁhitā, Sūtrasthāna*, IX.6.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

excellence in knowledge can be had by attending on preceptors and studying scriptures. The purity in a physician helps the patient by dint of its spiritual force. Reputation as infallible in prescribing medicines is also one of the qualities of a physician which is included in the four qualities mentioned above.

The physician is considered as the most important factor in the whole Medical profession. The qualities of a Royal physician are defined as under :

Hetau liṅge praśamane rogāṇāmapunarbhave ।
jñānaṁ caturvidhaṁ yasya sa rājārho bhiṣaktamaḥ ॥[5]

One who possesses the fourfold knowledge regarding the cause, diagnosis, cure and prevention of diseases is to be appointed as a royal physician. The merits and demerits of a weapon, scriptures and water come to light depending upon one who holds them. So, a physician should always purify his intellect for the shake of giving proper treatment.[6] Besides, the physician, who possesses the six qualities, viz. knowledge, critical approach, insight into other allied Sciences, good memory, promptness and perseverance can never miss the target, that is the cure of diseases. Any one of these, viz. wisdom, intellect, practical experience, continued practice, success in treatment and dependence on an experienced preceptor is enough to justify the use of the word '*vaidya*' for a physician. The one who combines in him all these good qualities deserves to be called "an excellent physician", who can give proper happiness to all living beings.[7]

So, it is only the physician or doctor who is capable of bringing the other three factors; *viz.* the patient, the attendant and the medicine to right usage. Even if, these three factors or

---

5. *Ibid* IX.19.

6. *Śastraṁ śāstrāṇi salilaṁ guṇadoṣapravṛttaye ।*
pātrāpekṣīṇyataḥ prajñāṁ cikitsārthaṁ viśodhayet ॥ (*ibid* IX.20.)

7. *Vidyā vitarko vijñānaṁ smṛtistatparatā kriyā ।*
yasyaite ṣaḍguṇāstasya na sādhyamativartate ॥
vidyā matiḥ karmadṛṣṭirabhyāsaḥ siddhirāśrayaḥ ।
vaidyaśabdābhiniṣpattāvalamekaikamapyataḥ ॥
yasya tvete guṇāḥ sarve santi vidyādayaḥ śubhāḥ ।
sa vaidyaśabdaṁ sadbhūtamarhan prāṇisukhapradaḥ ॥ (*ibid* IX.21-23.)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

aspects are deficient in certain qualities, he can, by virtue of true imagination, knowledge and concentration, render them useful. The three factors (even if otherwise useful) may turn out to be completely useless in the absence of a well qualified doctor/physician.

In the *Atharvaveda*, the physician is advised for performing his duties properly. Besides, he is even asked to maintain a simple or undefiled life throughout his professional life or career. He becomes the best physician, who is regularly and honestly working for his patients by consulting other physicians. Hence, the verse rightly says :

Yaścakāra sa niṣkarat sa eva subhiṣaktamaḥ ।
sa eva tubhyaṁ bheṣajāni kṛṇavad bhiṣajā śuciḥ ॥[8]

In other words it can be said that God, who makes this body, perfects it as well. He is the deftest physician for all physical and mental afflictions. O soul in bondage ! He creates different sorts of aids for healing thy ailments. Attain to purity, through the help of that Great Physician.

The *Caraka Saṁhitā* has praised the knowledge as well as intellect of the physician. As the knowledge of Science of medicine, gained from the study of various scriptures can be fully utilized only when a physician is endowed with good intelligence of his own. So, a physician endowed with both of them, i.e. scriptural knowledge and his own intelligence does not commit mistakes during the course of his treatment of a patient. As the remaining three factors of treatment depend on the quality of the physician, a physician should always try to enrich his own qualities.

As far as the profession of the physician is concerned the doctor or *vaidya* or a physician should possess the following qualities :

Maitrī kāruṇyamārteṣu śakye prītirupekṣaṇam ।
prakṛtistheṣu bhūteṣu vaidyavṛttiścaturvidhā ॥[9]

(a) *Maitrī* : the physician or *vaidya* should be sympathetic and kind to all patients.

(b) *Ārteṣu kāruṇyam* : the physician should have good compassion towards all diseased persons.

---

8. *Atharvaveda*, II.9.5.
9. *Caraka Saṁhitā, Sūtrasthāna*, IX.26.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(c) *Śakye prītiḥ* : to cure general diseases, the physician should take special care of the paitents with love and affection.

(d) *Prakṛtistheṣu bhūteṣu upekṣaṇam* : the physician should feel detached with those who are towards death. Besides, he should also keep distance from the non-curable (*asādhya*) diseases.

This way, in brief it can be said that the physician's behaviour should consist of these four things like : friendship towards the patient; compassion for him; an enthusiasm in respect of such diseases which are curable; and unwillingness to treat such creatures as are on the point of death.

According to the *Atharvaveda*, it is the duty of a physician to treat diseases, prevent them from spreading and reduce their duration.[10] He should prepare medicines and use them for keeping human beings and animal sound and healthy.[11] In the *Atharvaveda* it has been clearly described about the physicians that they used thousands of drugs and medicines, which shows that they had the knowledge of thousands of medicines.[12] They prepared medicines to provide men with strength, vigour, luster and longevity as well as medicines that halted ageing effect on men.[13] However, in order to become an expert and qualified physician or *vaidya*, one has to make constant endeavour, consult other physicians and also lead a self-controlled life. Only such physicians can attain skill and be able to eradicate all serious diseases.[14]

Now, the quality and speciality of the Drugs or Medicines will be discussed. In the Vedic literature the importance of *auṣadhi* or drug is specifically elaborated. There is a full *Oṣadhi* hymn in the *Ṛgveda* (X.97), which describes herbs, known as : *aśvāvatī, samāvatī, ūrjayantī* herbs bearing flowers and fruits, and such herbs also as do not bear them. In this *Sūkta*, the medicinal plants and herbs are the deities and the conceptual *Ṛṣi* (sage) is *Bhiṣaj* (the physician), the son of Atharvaṇa. This hymn is repeated in the *Yajurveda* (XII.75-96, 101) with verses 20 and 21 transposed in the *Yajuḥ* as 95 and 94. The *Yajurveda* has four verses extra on the same theme, 97 to 100. The first verse of *Oṣadhi-sūkta* speaks about importance and application of the medicinal plants as :

---

10. *Atharvaveda*, V.29.2
11. *Ibid.*, V.29.1
12. *Śataṁ hyasya bhiṣajaḥ sahasramuta vīrudhaḥ* । (*Ibid* II.9.3)
13. *Tayā tvaṁ Jīva śaradaḥ suvarcā mā ta ā susrod bhiṣajaste akran* । (*Ibid* II.29.7)
14. *Ibid.*, II.9.4

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Yā oṣadhīḥ pūrvā jātā devebhyastriyugaṁ purā ।
manai nu babhrūṇāmahaṁ śataṁ dhāmāni sapta ca ॥[15]

It means, I know the hundred and seven applications of the brown-tinted plants, which have been growing since ancient times, much before men were born and thriving during the three seasons (spring, rains and autumn).

The plants (*Oṣadhis*) are also known as the Divine Mother of the mankind. As nicely said in the *Ṛgveda* :

Oṣadhīriti mātarastadvo devīrūpa bruve ॥[16]

It is exclusively said that the medicinal plants are Divine in origin, *i.e.* these plants like, Aśvattha, Palāśa, etc. have descended from heaven to cure the mankind.[17] The *Atharvaveda* refers to several cures with medicinal herbs and otherwise also. It mentions about 110 plants, identified and non-identified, used in cure of various body ailments, and most of these remedies did come to occupy very significant places in the *Āyurvedic* literature of later periods in India and Abroad. However, the Atharvedic texts give an elaborate account of drugs and medicinal herbs. They have been classified in a variety of ways, viz. 1. classification on the basis of colour; 2. on the basis of form; 3. on the basis of properties; and 4. on the basis of shape and size.[18]

The *Caraka Saṁhitā* describes the qualities of drugs or medicines as :

Bahutā tatra yogyatvamanekavidhakalpanā ।
sampacceti catuṣko'yaṁ dravyāṇāṁ guṇa ucyate ॥[19]

Abundance, Applicability, Utility in various forms, and wholesome-these are the four qualities of drug. Here, the word '*bahutā*' indicates that medicines should available in various forms and also in huge quantity. Acharya Vāgbhaṭa explains *bahutā* as : "*bahukalpaṁ bahuguṇaṁ yogyam auṣadham.*" In other words, it can be said that the medicines should have the quality to cure various diseases. Besides, it should be applied or given to the

---

15. *Ṛgveda*, X.97.1
16. *Ibid.*, X.97.4ab
17. *Ibid.*, X.97.7, 17-19
18. For detail see *Atharvaveda*, VIII.7.1-28
19. *Caraka Saṁhitā, Sūtrasthāna*, IX.7.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

patients by ascertaining the disease by its symptoms, i.e. after proper diagnosis of the disease the drug should be given for permanent cure. The physician should have the knowledge of various kinds of medicines on the basis of which he can cure the diseased persons.

But, there are patients who are averse to the taking of the juice of a drug, some others in paste form. Similarly, there are certain diseases where a medicament is required to be administered in a particular form. For example, decoctions form a special therapy is the treatment of fever. So, it is necessary to know that the medicines are responsible for protecting the life of the people in various ways and forms. Moreover, drugs should be potent and free from infections and dampness. The *Suśruta Saṁhitā* and other Āyurvedic texts also explain the nature and characteristics of the drugs or medicines, prepared from herbs & plants.

After medicine, the nature and quality of an Attendant or Nurse will be explained. Without any Nurse or Attendant, the patient can not be served properly. The role of the nursing-staff is as much as important like a physician, for the protection of life of a patient. To help the patient is the chief goal of the Attendant or Nurse. the *Carakasaṁhitā* describes the true qualities of Medical Attendant as :

Upacārajñatā dākṣyamanurāgaśca bhartari ।
śaucaṁ ceti catuṣko'yaṁ guṇāḥ paricare jane ॥[20]

Knowledge of nursing, dexterity, affection and purity-these are the four qualities of an Attendant. It is very much essential to be well trained in nursing profession. Without proper training the Attendant or Nurse is not called an expert in this Medical profession. Besides, he or she should have proper affection for the patient in his/her mind; otherwise the patient would be suffered much. In addition to these, the Attendant should maintain purity through his life, because, without purity the life of an Attendant is totally useless.

Out of the four aspects the last one is known as patient, because, without patient these factors have no value. The qualities of patient are being explained in the *Caraka Saṁhitā* as :

Smṛtirnirdeśakāritvamabhīrutvamathāpi ca ।
jñāpakatvaṁ ca rogāṇāmāturasya guṇāḥ smṛtāḥ ॥[21]

Good memory, obedience, fearlessness and uninhibited expression – these are the four qualities of a patient. Even though fearlessness and sharp memory are regarded as qualities

---

20. *Ibid.*, *Sūtrasthāna*, IX.8.

21. *Ibid.*, *Sūtrasthāna*, IX.9.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of a patient (for fear, anxiety and such other mental stresses aggravate the disease), still sometimes terror and loss of memory are prescribed as positive treatment for patients. For example, one of the treatments prescribed for a patient suffering from insanity is that he should be got terrified actually by a snake, of course, with its teeth taken out as a measure of safety. Similarly, in case of fever where temperature persists due to the recollection of the time of the onset of fever, there it is necessary to take recourse to certain methods which can weaken his memory.[22]

Hence, the patient should be very much obedient towards his doctor or physician. He should follow the advice of the doctor for taking medicines in time. Secondly, the real patient should remain fearless and he should have the ability to describe the disease to his doctors. Regarding fearless (*abhīrutva*) Acharya Suśruta says : "*viṣādo rogavardhanānām*". So, the diseased person would have the courage to face the disease, i.e. he should have the mental courage to face the pains and sufferings of the disease.

However, out of these four major factors or aspects of Medical profession, the physician is treated as the best among others. As by the virtue of his knowledge, administrative position and by prescribing capacity, he occupies the most important position among them,[23] i.e. Medicine, Attendant and Patient.

It can be safely concluded that the main theme of Medical profession as reflected in the Vedic Literature is really noteworthy. There is no doubt that in this honest profession the role of Physician is very much important. Hence, the physician should be well-educated and expert in diagnosing and prescribing proper medicine for the patient. However, it is obvious that each one of these aspects is equally responsible for the smooth functioning of this great profession.

Select Bibliography

1. *Atharvaveda Saṁhitā*, Ed. & translated into English by Swami Satya Prakash Sarasvati, Veda Pratisthan, New Delhi, 1992.
2. *Caraka Saṁhitā*, Sanskrit text with Hindi translation by Jayadev Vidyalankara, Motilal Banarsi Dass, Delhi, Reprint Edn., 2007.
3. *Caraka Saṁhitā* text with English translation, by R.K. Sharma & Bhagwan Dash, Chowkhamba Sanskrit Series, Varanasi, 1976.
4. *Ṛgveda Saṁhitā*, Ed. & translated by Swami Satya Prakash Saraswati, Veda Pratisthan, New Delhi, 1987.
5. *Suśruta Saṁhitā*, Ed. by A. R. Sharma, Chowkhamba Surabharati Prakashan, Varanasi, Vols. I-III, Reprint 2006.

***

22. *Ibid.*, *Cikitsāsthāna*, III.323
23. *Ibid.*, *Sūtrasthāna*, IX.10.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

EVALUATION OF *THE DATTĀTREYOPANIṢAD*

SHWETA A. JEJURKAR*

Introduction :

*Upaniṣad*s form a part of the Vedic literature. They are the concluding portions of Vedic literature and hence known as *Vedānta*. The word *Upaniṣad* is in feminine gender derived from the root √*sad* – to sit to which '*Upa*' and '*ni*' prefixes have been added. It means to approach respectfully or sit near or to worship. Initially there were ten principal *Upaniṣad*s. The *Upaniṣad*s continued to multiply and at one stage they were enumerated as 108[1] in number. This put no stop to the growth of later texts calling themselves *Upaniṣad*s and reached to the number of approx. 250 popularly known as minor *Upaniṣad*s. Some of them emphasized on the path of renunciation, knowledge & *yoga*, some on the contemplation of *praṇava* and the practices of asceticism, and some of them are theistic, which glorify one or the other of the personal aspects of some or the other divinity like Rāma, Śiva, Dattātreya etc. These *Upaniṣad*s belong to the different Vedas and are classified on the basis of the *Śānti-mantras* found within.

On this basis, the *Dattātreyopaniṣad* is a minor *Upaniṣad* of the *Atharvaveda*. It is known as a minor *Upaniṣad* because it belongs to a later period and we find the influence of *Smṛti*, *Purāṇa* and *Tantra* literature on it. Moreover It makes less use of the metaphysical concepts like Brahman, *Jīvātmā* and *Mokṣa* etc. as compared to the major *Upaniṣad*s. Further more the *Dattātreyopaniṣad* mentions the *phalaśruti*, etc. rewards of worshipping a deity like a *stotra*, which is a later feature hardly found in the earlier *Upaniṣad*s. The *Dattātreya Upaniṣad* contains mostly the use of different syllabled *mantras* and the use of the terms like *Bīja*, *Kīlaka* show the influence of *Tantra* literature on it. This *Upaniṣad* eulogizes Dattātreya as the highest authority i.e. henotheism.

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp.21-26.

* Deptt. of Sanskrit, Pali & Prakrit, Faculty of Arts, The M. S. University of Baroda, Vadodara – 390002, Gujarat.

1. ईशाद्यष्टोत्तरशतोपनिषद् निर्णयसागर प्रेस, मुम्बई ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Date :

Regarding the date of the *Dattātreyopaniṣad* no such evidences are found and the whole *Upaniṣad* comprises of different syllabled *mantras* of Dattātreya. We find reference to Dattātreya as the son of Atri and Anasūyā in the *Bhāgavata Purāṇa* (II. 7.4). It means Dattātreya as an incarnation is worshipped before *Bhāgavata*. Moreover it contains *Bīja*, *Kīlaka*, *Ṛṣi*, *Devatā*, *Chanda* etc. for the *mantras* therein. This is a later feature found in *Tantra* worship. According to P. V. Kane, the *Purāṇas* began to incorporate the special ceremonial characteristics of the *Śāktas* and *Tāntrikas*. "Moreover from the description found in the works of Bāṇa, especially *Harṣacarita*, it is clear that long before the 7th century AD. the worship of *Caṇḍī* with flesh and the *Śākta* or *Tāntrika* paraphernalia of *mantras* etc. had gripped the minds of all Indian people." From these sources, we may assume that *Dattātreya Upaniṣad* must have been written when these *Tāntrika mantra* patterns were in vogue i.e. between 300 AD – 900 AD.

About the text :

The Dattātreyopaniṣad comprises of three paragraphs which are known as *Khāṇḍas*. (of 35, 13 and 10 lines respectively). The linguistic style of this *Upaniṣad* is catechismal and there is a dialogue between Lord Brahmā and Nārāyaṇa.

The text of *Dattātreya Upaniṣad* depicts the divine personality of Guru Dattātreya. The first *Khāṇḍa* of this *Upaniṣad* comprises of six different *mantras* (chants) pertaining to *Guru* Dattātreya *viz.* one-syllabled[2], six-syllabled[3], eight-syllabled[4], twelve-syllabled[5], sixteen-syllabled[6], and thirty two syllabled[7] *mantra*. The second *Khaṇḍa* or part gives the *mālāmantra* (the chain formula) and the third *Khaṇḍa* or part contains the *phalaśruti* (rewards of worshipping the deity). It is stated that a person gets rid of the five great sins (*Pañca-mahā Pātakas*) etc. by chanting the above mentioned *mantras*.

---

2. द्रां
3. ॐ श्रीं ह्रीं क्लीं ग्लौं द्राम् ।
4. द्रां दत्तात्रेयाय नमः ।
5. ॐ आं ह्रीं क्लां प्रहि दत्तात्रेयाय स्वाहा ।
6. ॐ ऐं क्लां क्लूं ह्रां ह्रीं ह्रूं सौः दत्तात्रेयाय स्वाहा ।
7. दत्तात्रेय हरे कृष्ण उन्मत्तानन्ददायक ।
   दिगम्बर मुने बाल पिशाच ज्ञानसागर ।।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It is again stated in the *Upaniṣad* that the whole world is contained in Him just as a banyan tree is hidden in the seed.[8]

The etymology of the word *mantra* can be stated as: मननात् त्रायते यस्मात् तस्मान्मन्त्रः प्रकीर्तितः । i.e. that which protects or shields a person from the evil or bad. The above given *mantras* of Dattātreya protect those ardent devotees who mutter them regularly. Not only that but it purifies the devotee and making him free from all kinds of sins leads towards final beatitude i.e. *Mokṣa*, as pointed out in *Khaṇḍa*-3. The second *Khaṇḍa* of this *Upaniṣad* comprises of the glorification of Dattātreya as the dispeller of great fears (महाभय), anguish, ailments, poverty and the bestower of highest knowledge (महाज्ञानप्रद), fruits of all desires of the devotee (सर्वकामफलप्रद), all kinds of powers (सकलविभूतिद), prosperity and good health etc. In the *Atharvaveda* also we find *mantras* for obtaining good health,[9] long life,[10] peace,[11] and prosperity.[12] Moreover we also find Dattātreya prayed for attracting all kinds of accomplishments (साध्याकर्षण), for subjugation (वशीकरण), for antagonizing (विद्वेषण), for driving away the enemies (उच्चाटन), for paralyzing (स्तम्भन), for killing (मारण), for nourishing (पोषण), for counteracting the malignant influences of *Grahas* (evil-spirits), for curing all ailments etc. similar such *mantras* for subjugation,[13] destroying all, killing enemies,[14] getting rid of curse,[15] protection against the enemies,[16] warding off diseases,[17] pain,[18] sins[19] etc. are found in the *Atharvaveda*. For e.g.

इन्द्र सेनां मोहयामित्राणाम् ।
अग्रेवातस्य प्राज्या तान् विषूचो वि नाशाय ।। अथर्ववेद-३.१.५ ।।
शतं या भेषजानि ते सहस्रं संगतानि च ।

---

8. वटबीजस्थमिव दत्तबीजस्य सर्वं जगत् ।
9. AV. XIX. 44.
10. AV. I.30, 35; II.4, 9, 13, 28, 29; III.11; V.28, 30; XIX.61, 63, 64, 67.
11. AV. III.21; XIX.9, 10, 11.
12. AV. VI.78; 142; XVII.1.
13. AV. I.16; III.1, 2; XII.4.
14. AV. I.19, 21, 28; II.12, 18-24, 27; III.6, 27; IV.3, 40; V.8, 29; VI.6, 15, 24, 34, 66, 67, 103, 104, 134; VII.9, 13, 32, 35, 98,100, 101, 113,115, 117-119, 122, VIII.3, 4, 8; XI.11, 12.
15. AV. VI.37.
16. AV. XIX.17, 18, 27.
17. AV. I.2, 23-25; IV.13; V.15, 22; VI.44; XV.12.
18. AV. XVI.1-9; III.9.
19. AV. IV.24-29, 33; VI.30, 113: VII.43, 120, XI.8.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

श्रेष्टमास्रावभेषजं वसिष्ठं रोगनाशनम् ।। अथर्ववेद-६.४४.२ ।।

We find similarity in the contents of the *Dattātreya Upaniṣad* and *Dattapurāṇa*[20] composed by P. P. Vāsudevānanda Sarasvatī, which shows that the latter has borrowed from the *Dattātreya Upaniṣad* for e.g. the first *Khaṇḍa* of *Dattātreya Upaniṣad* is similar to *Dattapurāṇa*;[21] the second *Khaṇḍa* is similar the Dattapurāṇa (III.1.50.58) and the third *Khaṇḍa* is similar to the Dattapurāṇa (III.1.59-69). The *Dattātreya* and *Bhāg. Pu.* (II.7.4) mentions Dattātreya as the son of Atrī and Anasuyā. The *Bhāgavata Purāṇa* also refers to the birth of Dattātreya. P. P. Vāsudevānandasarasvatī has similarly specified the divine nature of God Dattātreya. For e.g.

ऋषिः सोऽपीदमेवेष्ट मत्वा वव्रे तदेव हि ।
विष्णुः सर्वात्मनाऽह ते मया दत्तः किलाब्रवीत् ।। द्विसाहस्री[22] ३.३२ ।।

दत्तो मया तेऽमितीह दत्तः पूर्वोऽपरश्चन्दनतश्च चन्द्रः ।
दुर्वास आख्यः प्रथितस्तृतीयः साक्षात् प्रभुर्दत्त इहाद्वितीयः ।। त्रिशती[23] १.२२ ।।

मयाऽह तेऽत्रये दत्त इत्युक्ते स तथोच्यते ।। दत्तपुराण-२.२.४३ ।।

The detailed story regarding Dattātreya's birth is found in *Purāṇa*s like *Bṛhannārada*, *Bhaviṣya*, *Harivaṁśa*, *Mārkaṇḍeya*, etc. *Mārkaṇḍeya Purāṇa* considers Him as a great saint, *yogī*, a giver of boons and an incarnation of Viṣṇu.

The story of Dattātreya is further developed in the works of *Gurucaritra* of Gaṅgādhara Sarasvatī (c. 1558 AD.), *Dattaprabodha* of Viṭṭhala alias Kāvaḍībuā (1797 – 1863 AD.) *Datta-Māhātmya* of P. P. Vāsudevānandaji (1854-1914 AD) and *Gurulīlāmṛta* (three parts) by P. P. Raṅga Avadhūta (1898-1968 AD) etc. *Dattātreya Upaniṣad* refers to various epithets of Dattātreya as:

दत्तात्रेयो हरे कृष्ण उन्मत्तानन्ददायक।
दिगम्बर मुने बाल पिशाच ज्ञानसागर ।।१.१।।

---

20. श्रीवासुदेवानन्दसरस्वतीविरचितश्रीदत्तपुराणम्, प्रका. श्रीअवधूत साहित्य प्रकाशन ट्रस्ट नारेश्वर, प्रथम आवृत्ति, २००२.
21. III.1.16, 17, 18(ab), 26-49.
22. श्रीमत्परमहंसपरिव्राजकाचार्य श्रीवासुदेवानन्दसरस्वतीकृतं, श्रीगुरुचरितम् (द्विसाहस्री) सटीकं सचूर्णिकं च । पृ.६२, प्रका. श. वा. बोधकर, प.पू. टेम्बेस्वामी सेवा मंडल, अमरावती.
23. श्रीवासुदेवानन्दसरस्वतीविरचितं, श्रीगुरुचरित्रकाव्यम् (त्रिशतीकाव्य) श्रीदत्तात्रेय घुंडीराज कवीशर, श्रीवासुदेवनिवासप्रकाशन, पुणे, पृ.३१.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Different aspects of his personality are portrayed through his epithets viz. *Avadhūta, Digambara, Mahāyogī, Bāla, Unmatta-ānandadāyaka, Muni, Piśāca, Cirañjīvī* etc. He is also known as *Smaraṇamātrasantuṣṭaḥ, Yogījanapriyaḥ, Siddhasevita, Sādhyākarṣaṇa, Pūrṇānandaikavigrahaḥ, Satyānandacidātmakaḥ, Viśvanīpadharaḥ, Jñanasāgaraḥ, Jñanayoganidhiḥ, Ātmamāyārataḥ, Bhaktānukampinaḥ, Sākṣī* in the works of P. P. Vāsudevānandaji of Garuḍeśvara and P. P. Ranga Avadhūtaji of Nareshvar in Gujarat, (*Dvisāhasrī* 1.15; *Datta-Purāṇa*-1.2.7: 6-4, 5; *Dattātreyakavacam-Gurustuti* – 10(ab) of Ṭembe Svāmī and *Dattapraṇatiḥ* – 10, 11 of Raṅga Avadhūtajī). For e.g.

लीलात्मना योऽत्रिगृहेऽवतीर्णो दत्ताख्य उन्मत्तपिशाचवधः । बालो युवा क्वापि जरन् जटाभृत्क्वचिदृतिर्व्यक्तपरीक्षितश्च ।।
दत्तपुराणम् – १.६.५ ।।

God Dattātreya being an immortal *Guru* is personally present in the divine personalities of his superb personages as well as disciples like Śrīpāda-śrīvallabha (1320-1350 AD.), Nṛsiṁhasarasvatī (1378-1458 AD.), Māṇikaprabhu (1817-1865 AD), Svāmī Samartha of Akkalkoṭa (-1878 AD.), Janārdana Svāmī (1504-1575 AD.), Vāsudevānandasarasvatī (1854-1914 AD.) Śrī Panta Mahārāja Bālakundarīkara (1855-1905 AD), Yogānanda Sarasvatī alias Gāṇḍā Mahārāja (1869-1938 AD.), Guḷavaṇī Mahārāja (1866-1974 AD.), Nānā Mahārāja Tarāṇekara (1896-1993 AD.), Raṅga Avadhūta (1898-1968 AD), Datta Mahārāja Kavīśvara (1910-1999 AD.) etc.

Conclusion: Thus the *Dattātreya Upaniṣad* unlike other *Upaniṣads* contains only the *mantras* comprising of *Bīja, kīlaka, Śakti* etc. Several epithets of Dattātreya are found in the *Dattātreya Upaniṣad* which highlights the importance of the personality of Dattātreya and his superb capacity as a *Guru*[24]. He is a *Guru* residing in the hearts of his ardent disciples. It is observed from the works of the sages like P. P. Vāsudevāndajī that God Dattātreya in his various incarnations has uplifted several downtrodden people, irrespective of their caste and creed. The only purpose of His birth on the earth is to dispel distress and miseries and guard the noble people.

Dattātreya is also known for imparting knowledge as His epithets rightly point out, *Jñānasāgara, Jñānayoganidhi, Mahāyogī, Mahājñānaprada* etc. He is ascribed with works

24. द्विसाहस्रीगुरुचरित्रम्– अध्याय– ११, १२, १५, १६, १७, २२.....

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

like *Avadhūta Gītā*, *Tripurārahasya*, *Jīvanmukta Gītā* etc., wherein He imparted knowledge to Kārtikeya and Bhārgava i.e. Paraśurāma respectively.

It is believed that He is the origin of Trinity worship as Brahmā, Viṣṇu and Maheśa, collectively known as Dattātreya. The popularity of this deity today is evinced from the number of works written on Him. For e.g. works of P. P. Vāsudevānandajī *viz. Dattapurāṇa*, *Dattacampū*, *Dvisāhasrī Gurucaritam*, *Triśatikāvyam* etc. and works of P. P. Raṅga Avadhūtajī viz. *Raṅgahṛdayam*, *Dattayāgapaddhati* etc.

Hence, the *Dattātreya Upaniṣad* occupies a prominent position amongst all the works of Datta literature as it contains the *Mantras* for the realization of the Supreme Being and getting rid of several sins incurred by his devotees in this mortal world. Moreover it not only highlights the personality of Dattātreya but also portrays Him to be the *Guru* of this world (*Viśva-Guru*) looking after the welfare of His devotees. Thus the *Dattātreyopaniṣad*, in a very small compass gains highest philosophical importance by bringing about the spiritual upliftment of the devotees in this birth and thereafter.

***

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

LIGHTNING PROTECTION AND RITUALS IN ANCIENT INDIAN TEXTS

K.G.SHESHADRI*

INTRODUCTION

Lightning was a natural Electrical phenomenon observed by man from ancient times that aroused his curiosity and reverence for this mysterious and still incompletely understood Divine power. Vedic literature refers to the term '*Vidyut*' and it occurs in different contexts and meanings. From grammatical principles, it is a feminine gender word and is expressed as विशेषेण द्योतते । (*viśeṣeṇa dyotate*) 'something having a special brilliance'. Yāska's *Nirukta* and Sāyaṇācārya's *Bhāṣya* consider these meanings. Although the word may not be directly associated with lightning in Vedic texts, in some contexts, Post-Vedic texts do certainly describe the natural phenomenon of lightning. Lightning is associated with a vast mythology and its devastating effect on people and property is calamitous. It may strike during any time, season or place and generally its strike is considered inauspicious during which some rituals are to be offered and protection is to be taken care of. Ancient Indian texts widely speak of lightning strike on trees, men, cattle, buildings, temples, palaces and granaries. They also describe the purificatory rituals to be done for them, the efficacy of the soil or tree struck by lightning.

LIGHTNING STRIKING A TREE, HOUSE OR PERSON

Several beliefs exist among ancient people about lightning strikes although they have not been well documented. Fruit bearing trees are driven by iron nails to prevent lightning from striking them. The Munda tribes kill enemies by a cotton seed sown on ground manured with ashes of a tree struck by lightning. When it grows, a bow is made from it and an effigy of the enemy is shot at[1]. The Birhors believe that bugs cease to infest a hut when it is smoked with smoke of fire kindled with wood of a tree struck by lightning[2]. Kannikars of Kallar believe

---

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp.27-36.

* Plot No. 30, "Lakshmy Nivas", Railway Colony, R.M.V. Extension, Lottegollahalli, Bangalore-560094, Email : kg_sheshadri@yahoo.com.

1. 'Ethnographic Notes and Queries', *Man in India*, Vol. 1, No. 1, March 1921, pp.67-74.
2. 'Ethnographic Notes and Queries', *Man in India*, Vol. 1, No.4, December 1921.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

that lightning '*Āciyiḍi*' destroys trees and grass while '*Kuḷuriḍi*' does not destroy the tree but only peels off the bark[3]. There exists belief that a man struck by lightning is a great sinner. People also believe that a house will not be struck by lightning if a coconut tree stands in front of the entrance. In Orissan temples, obscene erotic postures on temples act as protectors of lightning as it is believed that Indra does not harm a couple in supreme enjoyment[4]. The Gonds of Central provinces believe that trees which exude milky juice are most likely to attract lightning. Cases of lightning striking Mahua trees (*Madhuca latifolia*) are reported[5]. Folk beliefs exist that one who survives a lightning stroke becomes rich[6]. Farmers in Dutch countries plant birch trees around houses to protect them against lightning. It is said that birch paper keeps writings safe[7]. Most of the manuscripts written on *Bhūrjapatra* (*Betula bhojpatra*) may be because of this belief.

These beliefs of lightning strikes are echoed as early in certain Vedic literature. The *Taittirīya Brāhmaṇa* TB 1.1.3.12 says *śambara* (7 items from earth and 6 items from trees) to be scattered at site of *Gārhapatya* sacrificial altar from a tree struck by lightning. The *Arthavāda* while glorifying it states that Maruts struck Agni with waters and grabbed his heart. It became lightning[8]. The same is echoed by the *Āpastambha Śrauta Sūtra* (V.2.4) which enumerates a tree struck by lightning as *śambara* along with other trees in the *Agnyādhāna* ritual[9] as well as in the *Kāṭhaka Saṁhitā* 8.2.12 mentioning a tree struck by lightning[10]. The rite of house building represented by *Atharvaveda Saṁhitā* AV 3.12 involves a *Śyeṇayāga* wherein a hymn addressed to the Divine eagle (lightning) says that the house shall not be struck by lightning, the eagle looking for a resting place shall come kindly together with his friend Indra. Here *Suparṇa* may be associated with Agni whose form is the Heavenly fire in the form of Lightning[11].

---

3. Iyer, Krishna L. A. (ed.), *Travancore Tribes and Castes*, Vol.1, Govt. Press, Trivandrum, 1937, pp.1-80.
4. Roy, S. N., 'Some common superstitions of rural people', *Journal of Anthropological Society Bombay*, Vol. XIV, No. 6, 1930, pp. 732-742.
5. Maitland, V. K., 'Mahua trees and lightning', *Indian Forester*, Vol. LXX, Nov. 1944, p.391.
6. Ramegowda, M. C. Vasantkumar (ed.), *'Folk beliefs in Kannada'*, Prabuddha Prakashana, Mysore-6, p. 27.
7. From website *www.dutchie.org/Tracy/trees/celtic_tree_birch.html*
8. Dange, Sindhu S., 'Trees in Vedic ritual tradition', *Journal of Bombay Royal Asiatic Society*, Vol. 76, 2001, pp.9-20.
9. Narasimhachar (ed.), *The Śrautasūtra of Āpastambha with Bhāṣyā of Dhūrtasvāmī and vṛtti of Rāmāgnacit (Prashnas 1-5)*, Oriental Research Institute Library Series No. 87, University of Mysore, 1945, p.60.
10. *Śrauta Koṣa*, Vol. I – Sanskrit section (7 *Havis* sacrifices with relevant rites etc.), Vaidik Samshodhan Mandal, Poona, 1958, p.10 of *Agnyādhāna* chapter.
11. Bloomfield Maurice, *The Atharvaveda and Gopatha Brāhmaṇa*, p.80. Also see Joshi, K. L.., *Atharvaveda Saṁhitā with English translation according to W. D. Whitney and Sāyaṇācārya Bhāṣya*, Parimal Publications, New Delhi, Vols.1-3. 2004, pp. 42-43.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

This meaning can be concluded as the *Śatapatha Brāhmaṇa* SB 6.1.3.18 says that *Aśanī* is one of the forms of Agni[12]. The *Baudhāyana Śrautasūtra* 9.17 says that if lightning strikes one should offer into *Gārhapatya* fire an oblation by means of spoon with one of the hymns from among as would suit the form (of lightning)[13]. The *Bhāradvāja Śrautasūtra* also prescribes a similar ritual in context of *Pravargya* ritual when lightning strikes[14]. Many *Dharmasūtras* prescribe discontinuing of study (of Veda) during lightning strikes. The *Matsya Purāṇam* (CCLVII.5-6) forbids the use of wood of a tree struck by lightning in the process of house building[15].

TEXTS DEALING ON RITUALS PERTAINING TO LIGHTNING STRIKES

Dharmasāstraic texts enumerate the rites to be performed when lightning strikes a tree, person or house. In this regard, several manuscripts exist in various repositories of which many have not been published. A brief detail of such works is listed below-

1. ***Aśanihataśāntiḥ*** [16]

Acc. No. 3240

Folios- Begins on Fol. 136a of mss. Acc. No. 2898 (*Arkavivāha* of Vol.V- *Dharmaśāstra*), Complete

Size- 13 x 1½ inches

Pages- 4

Lines per page- 6

Language- Sanskrit

Script-*Nandināgarī*

Details- Rites for averting inauspiciousness of lightning stroke (By Bodhāyana) taken from *Aśanihatakalpa*

Beginning - वसन्ते ग्रीष्मे शरदि काले वा देवगृहे प्रासादे राजगृहे ग्राममध्ये गोष्ठे जनसमूहे स्वसमूहे धनधान्यसमृद्धे (समूहे) वृन्दावने पनसनारिकेळक्रमुकतरुवनचूतवनान्तरे अशनिहते वा शतक्रतुसधाने (स्थाने) यजमानस्य क्षेत्राभिवृद्धिः ।

---

12. *Śatapatha Brāhmaṇa according to Mādhyandina recension with commentary of Sāyaṇācārya and Harisvāmin*, Nag Publishers, Delhi, 5 Vols., 1990, p. 28 of Vol. 3.
13. Dandekar, R. N., *Śrauta Kośa*, Vol. II, Pt. 3 (English section)- Other six forms of Soma sacrifice,Vaidik Samshodhan Mandal, Poona, 1995, p.208.
14. *Ibid*, p.225.
15. Singh Nag Sharan, *Matsya Purāṇam with English translation of H. H. Wilson*, Nag Publishers, New Delhi, 1997, Vol. II, p.1113.
16. Rangacharya, M., Rao Bahadur, *Descriptive Catalogue of Sanskrit manuscripts*, Vol. VI, Class 4, *Dharmaśāstra*, Madras Govt. Oriental manuscripts Library, 1909, p.2443.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Ends - ब्राह्मणान्भोजयित्वा यथाशक्ति दक्षिणान्ददाति आचार्याय दक्षिणान्ददात्यशनिहतस्य शान्तिर्भविष्तीत्याह भगवान् बोधायनः ।

Colophon - इति बोधायनोक्तासनिहतशान्तिः ।

2. *Aśanihataprāyaścittam* [17]

Acc. No. 3469

Folios- Begins on Fol. 207b of mss. Acc. No.1197 (*Āpastambagṛhyaprayogadīpikā* of Vol. II-Vedic literature), Complete.

Size- $8\ ^{1}/_{8}$ x $6\ ^{3}/_{8}$ inches

Pages- 9 Pages

Lines- 15 lines per page

Language - Sanskrit

Script- *Telugu*

Details- Regarding purificatory funeral rites to be done when one is killed by lightning.

Beginning - आगावो अग्मन्नुत भद्रमक्रन्त्सीदन्तु..... उपेन्द्र तव वीर्ये । इत्यन्तं चतुष्टयवाक्यैः प्रत्यृचं जुहुयात् । सर्वत्र गोभ्यामिदम् । अप्सु मरणप्रायश्चित्तम् । इमं मे वरुण तत्त्वायामीति द्वाभ्याम् अशनिहतप्रायश्चित्तं च ।

Ends - अष्टम्यां वा चतुर्दश्यां पञ्चदश्यां त्रिजन्मनि । तैलं मांसं व्यवायं च दन्तकाष्ठं च वर्जयेत् ।।

Colophon - अशनिहतप्रायश्चित्तविधानं समाप्तम् ।।

3. *Aśanihataśāntiḥ* [18]

Acc. No. 3536

Folios- Begins on Fol. 14b of mss. Acc. No.3239, Complete.

Size- 13 x 1½ inches

Pages- 4 Pages

Lines- 7 lines per page

Language- Sanskrit

Script- *Nandināgarī*

Details- On *śānti* to be performed when houses, temples, palaces are struck by lightning.

---

17. *Ibid*, Vol. VII- *Dharmaśāstra* (contd.), p.2601.

18. Rangacharya, M., Rao Bahadur, *Op. cit*, Vol. VII- *Dharmaśāstra* (contd.), p. 2662.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Beginning - Similar to Bodhayana's text. Further adds आग्नेय्यां राजराष्ट्रविनाशनम् । याम्यां (म्य) स्थाने गोधनधान्यविनाशनम् ।

Ends - आचार्याय सहस्रदक्षिणां ददाति । अशनिहतशान्तिर्भवतीत्याह भगवान् बोधायनः ।

Colophon - इति अशनिहतशान्ति समाप्तम् ।।

4. *Aśanipātaśāntiḥ* [19]

Acc. No.- 4011(i), 4423(m), 4664(m).

Script – *Telugu*

Details – Complete, *Prayoga.*

5. *Aśanipātaprāyaścittam* [20] Several manuscripts

a) Acc. No. P4907/34, Palm leaf (PL), *Granthascript*, Size - 44 x 3.8 cms., Fol. 150-152, 9 lines per page, Complete, From *Pauṣkarasaṁhitā.*

b) Acc. No. P3481/1, Palm leaf (PL), *Granthascript*, Size - 33 x 4 cms., Fol. 1-9, 10 lines per page, Complete, From *Pauṣkarasaṁhitā*

c) Acc. No. P4984/45, Palm leaf (PL), *Granthascript*, Size - 40 x 3 cms., Fol. 236-238, 7 lines per page, Complete, From *Pauṣkarasaṁhitā*

Beginning - प्रातः सन्ध्यासु वेलायां पूर्येच्छङ्खमेव तु । तत्तत्काले च यच्छुत्वा मुच्यते सर्वपातकैः ।।
प्रासादे गर्भगेहे च मण्टपे शुकनासिके । प्राकारे गोपुरे वाऽथ स्वपीठे बलिपीठके ।।

Ends - उक्तद्रव्येण मतिमान् दक्षिणां दापयेत्ततः । ब्राह्मणान् भोजयेत्पश्चाद्यथा वित्तानुसारतः ।। एवं क्रमेण विप्रेन्द्र प्रायश्चित्तं समाचरेत् । अकृते फलहानिः स्यान्नाशयेत्सर्वमेवतु ।।

Colophon - इति पाञ्चरात्रे महोपनिषदि पौष्करसंहितायां अशनिपातप्रायश्चित्तपटलः ।।

d) Acc. No. P4977/21, Palm leaf (PL), *Granthascript*, Size - 44.5 x 4.5 cms., Fol. 36-38, 7 lines per page, Complete, From *Pauṣkarasaṁhitā.*

e) Acc. No. P4907/38, Palm leaf (PL), *Granthascript*, Size - 44 x 3.8 cms., Fol. 153-155, 9 lines per page, Complete, From *Brahmasaṁhitā.*

Beginning - अथाऽतस्संप्रवक्ष्यामि अशनिप्रोक्षणक्रमम् । नारदेन पुरा प्रोक्तं शास्त्रदृष्ट्या यथोदितम् ।।
xxxxx ।। आलये गर्भगेहे च गोपुरे मुखमण्डपे ।। xxxx. xxxxxx ।।

---

19. *Alphabetical Index of Sanskrit, Telugu and Tamil manuscripts (palm leaf and paper) in* Sri Venkateshwara Oriental Research Institute Library, Tirupathi, 1956, Prepared under orders of Board of trustees, Tirupathi Tirumala Devasthanam.

20. Dr. Malladevaru, H. P., *Descriptive catalogue of Sanskrit manuscripts*, Vol. XV, *Āgama* and *Nighaṇṭu*, Oriental Research Institute, Mysore, 1987, p. 166 and Appendix pp. 213-214.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Ends - तद्ग्रामो यजमानश्च राजा राष्ट्रं विनश्यति । तस्मात्सर्वप्रयत्नेन प्रोक्षणं च समाचरेत् ।।

Colophon - इति श्रीपाञ्चरात्रे ब्रह्मसंहितायां अशनिपातप्रोक्षणं नाम पञ्चाशोऽध्यायः ।।

f) Acc. No. P3481/2, Palm leaf (PL), *Granthascript*, Size -33 x 2 cms., Fol. 9-19, 10 lines per page, Complete, From *Pauṣkarasaṁhitā.*

6. *Vidyutāgniśāntiḥ* [21]

Acc. No. 3431

Folios- Begins on Fol. 39a of mss. Acc. No.3232 (*Adbhutotpātaśāntiḥ* of Vol. 6 - *Dharmaśāstra*), Complete.

Size – 11½ x 1 inches

Pages- 3 Pages

Lines- 4 lines per page

Language - Sanskrit

Script –*Telugu*

Details- On *śānti* to be performed if lightning strikes a house. (according to Śaunaka).

Colophon - इति शौनकीये विद्युदग्निशान्तिस्समाप्ता ।

7. *Vidyutpātaśāntiḥ* [22]

Acc. No. 3422

Folios- Begins on Fol. 23b of mss. Acc. No.2898 (*Arkavivāha* of Vol. V- *Dharmaśāstra*), Complete.

Size - 13 x 1½ inches

Pages – 2

Lines - 6 lines per page

Language - Sanskrit

Script – *Nandināgarī*

Details- Regarding ceremony for averting evil consequences of lightning striking a house.

Ends - पावनोक्तेन मन्त्रेण कारयेदभिषेचनम् । ततस्तु प्रतिमादानं कुर्याद्ब्राह्मणभोजनम् ।

---

21. Rangacharya, M., Rao Bahadur, *Op. cit.*, Vol. VII-*Dharmaśāstra* (contd.), p. 2577.
22. Rangacharya, M., Rao Bahadur, *Op. cit.*, Vol. VI- *Dharmaśāstra*, p. 2571.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Colophon - इति विद्युदुत्पातशान्तिः ।।

8. *Vidyutpātaśāntiḥ* [23]

Acc. No. 3423

Folios- Begins on Fol. 40a of mss. Acc. No.2840 (*Aupāsanam* of Vol. V –*Dharmaśāstra*), Complete.

Size – 13½ x 1½ inches

Pages – 2

Lines - 7 lines per page

Language - Sanskrit

Script - *Grantha.*

Details- Regarding ceremony for averting evil consequences of lightning striking a house.

9. *Vidyudagninā Dagdhagṛhaśāntiḥ* [24]

From *Śaunakakārikā*, a medieval treatise on Hindu rites.

वेश्मक्षेत्रादिदग्धेषु वैद्युतेनाग्निना यदि । तेषां शान्तिं प्रवक्ष्यामि शौनकोऽहं द्विजन्मनाम् ॥
तस्मिन्देशे जानुमात्रं गर्तं खात्वोदकं सिञ्चेत् । श्रीफलामकांश्चैव निधाय स्वस्ति वाचयेत् ॥
गर्तस्य पश्चिमे देशे होमं कुर्याद् द्विजोत्तमः । इध्माधानादिपर्यन्तं यज्ञतन्त्रं समापयेत् ॥
उपलेपादिकं सर्वं मध्य एवाज्यभागयोः । आज्याहुतीः शंवतीभिर्जुहुयादग्निमग्रतः ॥
स प्रत्नथा सहसेति सूक्तेन जुहुयाद्धविः । ततः स्विष्टकृतं हुत्वा होमशेषं समापयेत् ॥
अग्नेरुत्तरतस्तिष्ठन् स्वस्त्यात्रेयं जपेत्पुनः । ब्राह्मणान्भोजयेत्तत्र यथाशक्ति च दक्षिणाम् ॥
तदग्निदग्धं विदुषे प्रदद्यात् ब्राह्मणाय तु । प्राणिदग्धेषु सर्वेषु हिरण्यं दक्षिणा भवेत् ॥

10. *Aśanipātaśātiḥ* - *The New Catalogus Catalogorum*[25] cites several other such manuscripts of which those with the title *Aśanipātaśātiḥ* are many and are listed below-

a) Acc. No. 13437

Shastri, P. P. S., *Descriptive catalogue of Sanskrit mss.* in Tanjore Maharaja Serfoji's Saraswathi Mahal Library, Tanjore.

b) Acc. No. 1418A-22 , Also 3007F-18, 8768C

---

23. *Ibid.*, p. 2571.
24. Dr. Mohanty Sulok Sundar, *Śaunakakārikā*, Medha Indological Publications, Jagatsinghpur, Orissa, 1999, p.243.
25. Dr. Raghavan V., *New Catalogus Catalogorum – An Alphabetical register of Sanskrit and allied works and authors*, Vol. 1, University of Madras, 1969, p. 432.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A handlist of Sanskrit mss. acquired for Travancore University Manuscripts Library, Trivandrum, see *Alphabetical Index of Sanskrit mss.* in University Mss. Library, Trivandrum, Vol. I (A to Na) 1957, Vol. II (Ta to Ma) 1965.

c) Acc. No. – MT. 437 Fol. (9b-10a), 1314 (h)

A Triennial Catalogue of Sanskrit manuscripts in Govt. Oriental Manuscripts Library, Madras. Rangacharya, M., Kuppuswami Shastri, S.

d) Acc. No. – PUL. I. p.78

Catalogue of Sanskrit mss. in Punjab University Library, Lahore. Vol. I, 1932 and Vol. II, 1941.

e) Acc. No. Udaipur. II.14, 51 (known as *Aśanidagdhaśāntiḥ*).

A handlist of mss. in library of Nathdwara, Udaipur, Mewar state.

11. Aśanipātaprokṣaṇa [26] – Taylor. I. 144

William Taylor, *A Catalogue Raisonnee of Oriental manuscripts* in library of the (late) College, Fort Saint George now in charge of Board of examiners, Vols I-III., Madras, 1857, 1860, 1862.

A brief overview of all these manuscripts highlights that there were two schools of thought on rituals to ward off the inauspicious effects of lightning strikes- one by Bodhāyana and another by Śaunaka. A third school of thought is propounded in *Pāñcarātra* texts speaking of the schools of Nārada and Pauṣkara. Bodhāyana's text is interesting as it reveals the places where lightning strikes occur for which *śānti* is to be performed. It also mentions the trees struck by lightning like *Panasa* (*Artocarpus integrifolia*), *Nārikeḷa* (*Cocos nucifera*), *Kramuka* (*Symplocos crataegoides*), *Cūta*/Mango (*Mangifera indica*) as in the first manuscript. The 7th, 8th and 9th manuscripts cited above belong rightfully to the Śaunaka school and states that the rites be performed at the site where lightning struck (*tasmindeśe*), by filling a pit with *Śrīphala* (*Aegle marmelos*) and chanting *Svasti mantras*. To the west of it, a sacrificial altar is to be set for performing the sacrifice offering *Ājya* with chanting of *mantras* from *Ṛgveda* RV. 7.35.1-13 and RV. 1.96.1 *sūktā*[27]. To the north of sacrificial altar, one has to chant the

---

26. *Ibid.*, p.432.

27. Arya Ravi Prakash, Joshi K. L., *Ṛgveda Saṁhitā with English translation according to H. H. Wilson and Sāyaṇācārya Bhāṣyā*, Vols. I-IV, Parimal Publications, Delhi, 2005.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Svastis. This is to be followed by a feast to the Brāhmaṇas with *dakṣiṇā*. If a person is killed by the stroke, the *dakṣiṇā* should be fully in terms of gold. Bodhāyana's texts stresses on other *mantras* like those of RV. 6.28.1 and RV. 1.25.19.

POST-VEDIC LITERATURE ON RITUALS OF LIGHTNING STROKES

The *Bṛhatsaṁhitā* of Varāhamihira[28] even as early as 6th c. A.D. speaks of *Vajralepas* in chapter 57. Although, the *Śilparatna* of Śrīkumāra, Bhoja's *Samarāṅgaṇasūtradhāra* and *Mayamatam* give various methods of its preparations, its terming as वैद्युतभस्म (*vaidyutabhasma*) suggests its relation to lightning. This can be traced to the *Matsyapurāṇam* (II.9.31) which cites a plaster to avoid danger from a fire[29] –

सामुद्रसैन्धवयवा विद्युद्दग्धा च मृत्तिका। तयानुलिप्तं यद्वेश्म नाग्निना दह्यते नृप॥

Elsewhere the text of *Bṛhatsaṁhitā* speaks of the death omen when a crow caws seated on a tree struck by lightning[30].

The *Bhadrabāhusaṁhitā* of Jain Bhikṣu Bhadrabahu[31] dated earlier than the text of Varāhamihira mentions of lightning striking a tree or house as

यदा श्वेताऽभ्रवृक्षस्य विद्युच्छिरसि संचरेत्। अथ वा गृहयोर्मध्ये वातवर्षं सृजेन्महत्॥

The *Adbhutasāgara* of Vallālasenadeva[32] (11th c. A. D.), a text on portents etc. speaks of rituals in chapter titled '*Vidyudadbhutāvarta*' and highlights the performance of sacrifice with offerings poured in by chanting *Sāvitrī mantras* ten lakh times.

The *Bṛhatsārṅgadhara Paddhatti* of Sārṅgadhara[33], a text of 14th c.A.D., speaks of the efficacy of the ashes of a tree struck by lightning for protection.

---

28. Bhat Ramakrishna, M., *Varāhamihira's Bṛhatsaṁhitā*, Motilal Banarsidass Publishers, New Delhi, 1981, Vol.I-II.
29. Singh Nag Sharan, *Op. cit.*
30. Bhat Ramakrishna, M., *Op. cit.*, Vol. 2, XCV.36, p. 837.
31. Shastry Nemichandra (ed.), *Bhadrabāhusaṁhitā*, Bharatiya Jnanapitha, New Delhi, 2001,Chap.V.17, p.66.
32. Pt. Jha Murali Dhara, *Adbhutasāgara* of Vallālasenadeva, Prabhakari and Co., Benares, 1905, p.353.
33. Dr. Peterson Peter, *Bṛhat Sārṅgadhara Paddhati*, Bombay Sanskrit and Prakrit series No. 37, Govt. Central Book Depot, Bombay.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अथ द्रुमरक्षाः

विद्युदाहतवृक्षस्य भूतिमादाय सर्वतः । रक्षार्तं विकिरेदेषां तथा न हिमवाधनम् । दीप्तोऽप्यग्निः शमं याति वज्रदग्धद्रुमभस्मना ॥

Under the section titled '*Vidyudvāraṇam*' it throws interesting details as follows.

जैमिनिश्च सुमन्तुश्च वैशम्पायन एव च । पुलस्त्यः पुलहो विष्णुः षडेते वज्रवारणाः ॥
मुनेः कल्याणमन्त्रस्य जैमिनेश्चापि कीर्तनात् । विद्युदग्निभयं नास्ति लिखिते तु गृहोदरे ॥
कदम्बवृक्षसारस्तु विद्युत्पातनिवारणः । विद्युत्पातस्य नो भीतिर्देवराजेति कीर्तनात् ॥
रामरक्षां पठेद्यस्तु रात्रौ वा यदि वा दिवा । न तस्य दुष्टचित्तेभ्यो भयं कुत्रापि विद्यते ॥

It mentions that writing the names or *mantras* associated with sages- Jaimini, Sumantu, Vaiśampāyana, Pulastya, Pulaha, Viṣṇu on doors of houses wards of all fears of fires caused by lightning (stroke). It also highlights the efficacy in *sāra* (essence) of *Kadamba* tree (*Anthocephalus cadamba*) as mentioned by Lord Indra. Chanting of *Rāmarakṣā stotra* protects one from all fears.

It is strange as to how these sages got associated with a lightning protection custom and the earlier Vedic literature may have to be studied to associate myths of lightning with them. Thus one can observe that lightning was a divine energy whose powers were understood by our ancient sages. Since, it had a devastating or destroying power that was considered inauspicious various *śānti's* had to be performed.

ACKNOWLEDGEMENTS

I would like to thank the Hon. Secretary of Bhandarkar Oriental Research Institute, Poona for providing me a photocopy of the book *Adbhutasāgara* as well as the Secretary, Mythic Society, Bangalore for providing the necessary references.

***

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

VEDIC PRACTICES IN THE SOCIETY OF THE *RĀMĀYAṆA* AGE

MANJULA DEVI*

The *Rāmāyaṇa*, which is regarded as the *Ādikāvya* or the first ornate poem, is traditionally ascribed to Vālmīki, better known as *Ādikavi*. In its present form the *Rāmāyaṇa*, now found in two recensions (Southern and Northern), contains seven *kāṇḍas* and twenty-four thousand verses.[1] Vālmīki, in his *Rāmāyaṇa*, furnishes rich data about the religious character of the people of his time. The Vedas had come to occupy a highly sacred position in the minds of the people of the *Rāmāyaṇa* era and thereby it also continued to exercise a vital influence on the rituals and ceremonies of the people of that age. Vālmīki has clearly stated that every aspect of knowledge would flourish only if it is associated and harmonized with Vedic knowledge and would perish otherwise.[2] The poem was also designed to amplify and illustrate the supreme truths taught in the Vedas.[3] The poet, therefore, firmly states that the *Rāmāyaṇa* is equipped with all the matters furnished in the Vedas.[4] Vālmīki's firm faith on the supremacy of the *Veda* as an embodiment of truth, is reflected in the words of Jaṭāyu, who has stated thus to Rāvaṇa that it is not easy to spoil the meaning of *Śruti*, containing eternal and immutable truths by the reasoning of logic.[5] The poet praises the human intellect, following the guidance of the scriptures and the purity of such intellect is never lost to anyone which is expressed in the words of Bharata thus-*kṛtaśāstrānugā buddhirmā bhūttasya kadācana*.[6] Here the word *śāstra* is not used to mean only the Smṛtis but the Śrutis also, the knowledge of which is revealed through the preceptors.[7] The poet frequently describes the rites being performed according to ordinance and as laid down in the scriptures.[8] The *Brāhmaṇas* of Ayodhyā were

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp.37-45.

* Deptt. of Sanskrit, Gauhati University, Guwahati - 14.

1. *Rāmāyaṇa*, with the Comms. – *Tilaka* of Rāma, *Rāmāyaṇaśiromaṇi* of Śivasahāya and *Bhūṣaṇa* of Govindarāja, ed. S.S.K. Mudholakara, Vol. I-VIII, Delhi, 1991, 1.4.1-2.
2. *āmnāyānāmayogena vidyāṁ praśithilāmiva* । *Ibid.*, 5.15.38.
3. *vedopabṛṁhaṇārthāya tāvagrāhayata prabhuḥ* ॥ *Ibid.*, 1.4.6.
4. *idaṁ pavitraṁ pāpaghnaṁ puṇyaṁ vedaiśca sammitam* । *Ibid.*, 1.1.98.
5. *na śaktastvaṁ ... ... hetubhirnyāyasaṁyuktairdhruvāṁ vedaśrutīmiva* । *Ibid.*, 3.50.22.
6. *Ibid.*, 2.75.21.
7. *kṛtaśāstrānugā guruśikṣitaśrutismṛtimārgagā.....* ।
   Rāma in *Rāmāyaṇatilaka* com., *Ibid.*
8. *Ibid.*, 2.52.79; 56.32; 76.13.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

devoted to the study of the various recensions of the Vedas.[9] They recited the Vedic *mantras* according to the proper accents and articulation.[10] They were always guided by that knowledge which is derived from the Vedic *mantras*.[11] The people of Ayodhyā were reportedly *dharmaśīla*[12], the term being explained by Śivasahāya in his *Rāmāyaṇaśiromaṇi* commentary as *vedatātparyaviṣayībhūtadharmavicāraparāḥ*, i.e. their religious views were in strict consonance with the ideas proclaimed in the Vedas. That Rāma knew all the Vedas, Vedāṅgas and the Śāstras, is reiterated in the *Rāmāyaṇa*. Rāma was a great Vedic scholar especially of the *Yajurveda*.[13] Kuśa and Lava were also skilled in the Vedas.[14] Rāvaṇa is also described as adept in *Vedavidyā* and he duly observed the Vedic practices.[15] Even the other *Rākṣasas* also performed the elaborate sacrifices as they are reported to have Vedic chants before dawn.[16] Hanumat, the monkey-chief was also learned in the Vedas.[17] He is not a mere monkey in the *Rāmāyaṇa*, but he is stated to be a form of the Supreme Being.[18] Vedic *mantras* were invariably recited in all the rituals and ceremonies of the *Rāmāyaṇa* age. Rāma is stated to have consecrated his shaft in accordance with the *mantras* laid down in the Vedas.[19] Sugrīva plighted comradeship with Rāma before the god of fire.[20] The people never failed to perform the *Sandhyā* in proper time. The worship of the Sun-god with offerings of water and muttering the *Gāyatrī* is the chief part of the daily *Sandhyā* worship which comprises the morning, noon and evening prayer. Rāma never missed the daily *Sandhyā* during his exile also.[21] Again, while he was lamenting for Sītā on the sea-shore of Laṅkā, then also he duly performed it.[22] Even Sītā also performed the *Sandhyā* and divine worship

---

9. *Ibid.*, 2.32.15,18.
10. *Ibid.*, 1.14.8.
11. *yā hi naḥ satataṁ buddhirvedamantrānusāriṇī* । *Ibid.*, 2.45.24.
12. *sarve narāśca nāryaśca dharmaśīlāḥ susaṁyatāḥ* । *Ibid.*, 1.6.9.
13. *yajurvedavinītaśca vedavidbhiḥ supūjitaḥ* ।
    dhanurvede ca vede ca vedāṅgeṣu ca niṣṭhitaḥ ॥ *Ibid.*, 5.35.14.
14. *sa tu medhāvinau dṛṣṭvā vedeṣu pariniṣṭhitau* । *Ibid.*, 1.4.6.
15. a) *dṛṣṭvā kāmaśaraviddho brahmaghoṣamudīrayan ... ... rākṣasādhipaḥ* । *Ibid.*, 3.46.14.
    b) *avatīrṇo nadīṁ snātuṁ ... ... snātvā ca vidhivajjaptvā japyamanuttamam* । *Ibid.*, 7.31.39b & 40a.
16. *śuśrāva japatāṁ tatra mantrān rakṣogṛheṣu vai* ।
    svādhyāyantaratāṁścaiva yātudhānān dadarśa saḥ ॥ *Ibid.*, 5.4.13; also 5.18.2.
17. *Ibid.*, 4.3.28-29.
18. *Ibid.*, 5.54.37.
19. *Ibid.*, 6.108.14.
20. *Ibid.*, 4.5.15-16.
21. *Ibid.*, 3.8.2, 3.
22. *āśvāsito lakṣmaṇena rāmaḥ sandhyāmupāsata, smarankamalapatrākṣīṁ sītāṁ śokākulīkṛtaḥ* ।
    Ibid., 6.5.23.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

in the inner apartments.[23] The *āhnika* or *paurvāhṇika* rites, i.e. the rites to be performed at the daybreak are frequently mentioned in the *Rāmāyaṇa*. This is also called *pūrvā sandhyā*[24], i.e. morning *sandhyā*. Rāma and Lakṣmaṇa are stated to have performed the *āhnika* rites and the ritual includes *snāna, arghya, tarpaṇa, mārjana, prāṇāyāma, japa, homa* and worship to other gods.[25] During their exile, Rāma along with Lakṣmaṇa and Sītā stayed for one night in the hermitage of Sutīkṣṇa and there, in the next morning, Rāma is described as waking up at dawn and performing the worship of fire and the other gods after having his ablutions.[26] It is described in this context that after the ritual was over, the Sun was seen rising in the sky which reads *udayantaṁ dinakaraṁ dṛṣṭvā vigatakalmaṣaḥ*,[27] etc. On this description, it is observed by Govindarāja in his *Bhūṣaṇa* commentary on the *Rāmāyaṇa* that Rāma and others in their race, were the *Anuditahomins*[28], i.e. those who performed the morning oblation to the Sun-god before sunrise in their daily *Agnihotra*-sacrifice. There is a controversy as to whether the morning oblation in the *Agnihotra* should be offered before the rising of the sun or after it has risen. The followers of the Bahvṛca and Chandoma schools, offer oblations before the Sun rises; hence, they are called *Anuditahomins*. The followers of *Kaṭha, Taittirīya* and *Maitrāyaṇa* schools offer oblations after sunrise and they are called *Uditahomins*.[29]

The higher three castes had to perform the daily *Agnihotra* in the Vedic age which was also retained in the age of the *Rāmāyaṇa*. The sacrificer himself had to offer the oblations of cow's milk into the fire in the morning before sunrise and in the evening after the sun had set. It was obligatory for a *Brāhmaṇa*. Later on, the *Kṣatriyas* and *Vaiśyas* appointed their Brahmin priests to perform it on their behalf. It is seen in the age of the *Rāmāyaṇa* also where Bharata is stated to have engaged the priest to perform the daily *Agnihotra*.[30] Rāma, at Citrakūṭa, inquired of Bharata if the priest, appointed by him is well-acquainted with the rules of sacrifice and advised Bharata to perform the oblations properly.[31] It is noted in the *Rāmāyaṇa* that in Ayodhyā, there was none who did not perform his daily *Agnihotra*.[32] The seers at the bank

---

23. *sītāpi devakāryāṇi kṛtvā paurvāhṇikāni vai* । *Ibid.*, 6.5.23.
24. *Ibid.*, 2.6.6.
25. *Ibid.*, 1.23.3; 35.8, 9; 2.4.33; 3.8.2, 3.
26. *Ibid.*, 3.8.1-3.
27. *Ibid.*, 3.8.4.
28. *udayantaṁ udyantamanena homāntaramādityopasthānoktyā anuditahomapakṣasūcanāt ... ... rāghavānāmanuṣṭhānamiti gamyate* । Govindarāja, *Ibid.*
29. cf. Basu, J., *India of the Age of the Brahmanas*, Calcutta, 1969, p. 153.
30. *Ibid.*, 2.100.12.
31. *Ibid.*
32. *nānāhitāgnir ... ... kaścidāsīdayodhyāyāṁ na cāvṛtto na taskaraḥ* । *Ibid.*, 1.6.12.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of the river Śoṇā are stated to have offered the oblation into the fire at sunset which alludes to the practice of offering oblation into the evening *Agnihotra*.[33]

A *Brāhmaṇa*, who had set up the *Śrauta* fire, was known as *Āhitāgni* in the Vedas. In Ayodhyā also, the Brāhmaṇas duly consecrated the sacred fire in the age of the *Rāmāyaṇa*.[34] The Vedic concept that the sacrificer attains the highest goal by kindling the three sacrificial fires[35] is noted in the *Rāmāyaṇa* also where Jaṭāyu, on the point of his death, is blessed by Rāma to reach that state of existence usually attained by the *Āhitāgnis*.[36]

Daśaratha performed the *Putreṣṭi*, being desirous of begetting a son. This sacrifice is enjoined in the Vedas which is called an optional sacrifice (*kāmyeṣṭi*), i.e. the rite performed with a view to securing the desired object.[37] Vālmīki in his *Rāmāyaṇa*, also has referred to *Putreṣṭi* as the *kāmyeṣṭi* which would bring about the birth of sons and that would lead to heaven.[38]

Another Vedic rite mentioned in the *Rāmāyaṇa* is *Āgrayaṇa*, the particular rite in which the first fruits of the field are first offered to gods and then taken. Taking of the first fruits of the crops without offering it to the destined god was considered sin in the Vedic society.[39] An *Āhitāgni* is forbidden to consume new crops until he has offered them in the *Āgrayaṇa* sacrifice.[40] The sin of taking the first fruit without offering it to the gods is noted in the *Rāmāyaṇa*, where it is stated that after the harvesting, the people performed the *Āgrayaṇa* sacrifice to propitiate the gods and manes and thereby they removed their sin.[41] It is *Navāgrayaṇapūjā* in the *Rāmāyaṇa*[42] and this word is synonymous with *Navaprāśana*.[43] *Navayajña*,[44] *Navasasyeṣṭi*[45] etc. The *Rāmāyaṇa* also holds that the usual food of a person is to be offered to gods also.[46]

---

33. *te astaṁ gate dinakare snātvā hutahutāśanaḥ* | *Ibid.*, 1.31.20.
34. *Ibid.*, 1.6.12.
35. Ś. B., 6.1.1.5.
36. *yā gatiryajñaśīlānamāhitāgneśca yā gatiḥ* | *Ibid.*, 3.68.29.
37. Āś. Śr. S., 2.10; Āp. Śr. S., 19. 18-27.
38. Rāmā., 1.11.19.
39. *yadakṛtvāgrayaṇaṁ navasasyāśnīyād devānāṁ bhāgaṁ pratikḷṛptamadyāt* | Go.B., 2.1.17.
40. *nāniṣṭvāgrayaṇenāhitāgnirnavasasyāśnīyāt* | Āpa. Śr. S., 19.2.
41. *navāgrayaṇapūjābhirabhyarcya pitṛdevatāḥ* |
kṛtāgrayaṇakāḥ kāle santo vigatakalmaṣāḥ | Rāmā, 3.16.6.
42. *Ibid.*
43. *anāhitāgnernavaprāśanam* | Pār. Gṛ., 3.1.1.
44. *navayajñadhikārasthāḥ* ... ... | Jayarāma, *Ibid.*
45. *nāniṣṭvā navasasyeṣṭyā* ... ... | Manu., 4.27.
46. *yadannaḥ puruṣo bhavati tadannāstasya devatāḥ* | Rāmā., 2.103.30.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The *Vāstu-śānti*, i.e. the appeasement of the site, is the rite which the people of the age performed at the time of new construction, is duly enjoined in the *Gṛhyasūtras*.[47] The rite is intended to propitiate the presiding deity of the house and he is known as Vāstospati in the Vedas.[48] Rāma performed the rite before setting up his newly constructed cottage at Citrakūṭa. Inside the house, offerings were made to Vaiśvadevas, Rudra and Viṣṇu and other rites were performed for the appeasement of the site. Rāma duly performed *japa* and ablutions as laid down in the scriptures and performed an expiatory rite also.[49]

The *Rāmāyaṇa* refers to the performance of various other Vedic sacrifices such as *Agniṣṭoma* or *Jyotiṣṭoma, Āyuṣṭoma, Aptoryāma, Abhijit, Viśvajit, Atirātra, Rājasūya, Gomedha, Aśvamedha*[50] etc. Daśaratha is said to have performed several sacrifices marked with profuse of sacrificial fee.[51] He is, therefore, called *Yāyajūka*, i.e. a habitual performer of sacrifices.[52] The sacrifices were performed according to the rules laid down in the Vedas and other scriptures.[53] Daśaratha warned his ministers at the *Aśvamedha* sacrifice that there should be no violation of the rules, otherwise the sacrificer would meet the instant destruction.[54] After his initiation into the ceremony, the sacrificer had to observe all rules pertaining to it by keeping his mind controlled and senses subdued.[55]

The *Aśvamedha* which is the royal way of proclaiming and securing unchallenged supremacy over the land was duly performed in the age of the *Rāmāyaṇa*. Unobstructed wanderings of the horse, let loose by the king, established his royal sway over the territory traversed by the horse. Thus, the *Aśvamedha* was meant for those who aspired to be unrivalled paramount sovereign termed *Sārvabhauma*. A graphic description of the *Aśvamedha* sacrifice performed in the age of the *Rāmāyaṇa*, is furnished in the two sacrifices celebrated by Daśaratha and Rāma respectively.[56] Daśaratha performed *Aśvamedha* sacrifice for the removal of all sins incurred, that had made him not having a son, which is observed by Govindarāja in his commentary.[57] It is clearly stated in that he performed the sacrifice in order to beget

47. Āś. Gṛ. S., 2.9.6-9; Pār. Gṛ. S., 3.4.5-8.
48. RV., 7.54; 55.1.
49. Rāmā., 2.56. 22-32.
50. *Ibid.*, 1.14.42; 7.25.8.
51. *agniṣṭomādibhiryajñairiṣṭavānāptadakṣiṇaiḥ* || *Ibid.*, 4.4.8.
52. *Ibid.* 2.101.5.
53. *Ibid.* 1.12.19; 13.19, 41; 14.3, 4, 41.
54. *Ibid.* 1.12. 17, 18; 39.10.
55. *Ibid.* 1.18.2.
56. *Ibid.* 1.12.13, 14; 7.91, 92, 93.
57. *evaṁ daśarathaḥ ... ... putrālābhasantaptastanmūlāni pāpāni ... ... na vinaśyantīti manvānaḥ ... ... aśvamedhaṁ kartumārabhata* | Govindarāja on Rāmā., 1.12.1.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

a son.[58] It is enjoined in the *Śatapathabrāhmaṇa* that he attains everything who performs the *Aśvamedha*, it is the expiation of all sins, it is the medicine of all.[59] The whole process of the sacrifice described in the *Rāmāyaṇa*, is in consonance with the description of the Vedas. The thirteenth *kāṇḍa* of the *Śatapathabrāhmaṇa* deals with the origin, procedure and details of the *Aśvamedha* sacrifice. The sixteen along with the four principal priests are required to perform the sacrifice which is noted in the *Rāmāyaṇa*.[60] Daśaratha's wives took part in many rituals[61] during *the Aśvamedha* sacrifice which is a Vedic tradition.[62] Every sacrifice had to be performed by the sacrificer along with his wife jointly in the Vedic society which was retained in the age of the *Rāmāyaṇa*.[63] Twenty-one sacrificial posts measuring twenty-one *aratnis* each, were erected.[64] The rite of raising the *yūpa* by citing the *Praiṣamantra* and putting it into the pit which is called *yūpocchraya* in Vedas, is also duly mentioned in the *Rāmāyaṇa*.[65] Again the *yūpas* are stated to be made of *Bilva, Khadira, Palāśa, Śleṣmātaka, Devadāru* etc.,[66] which are enjoined in the Vedas.[67] A large number of animals are tied to the posts, some of them are immolated but many of them are let loose after the performance of some rites.[68] Though the preparatory rites extend over a year or even two, the *Aśvamedha* sacrifice lasts three core days viz. *Agniṣṭoma, Ukthya* and *Atirātra* which is clearly noted in the *Rāmāyaṇa*.[69]

The performance of *saṁskāras*, as enjoined by the *Gṛhyasūtras* is alluded to in the *Rāmāyaṇa*. All the *saṁskāras* including the *jātakarman* are stated to have performed in cases of Rāma and his three brothers.[70] *Nāmakaraṇa*, i.e. the name-giving ceremony of Kuśa and Lava, was also duly performed which is noted in *Rāmāyaṇa*.[71] The marriage ceremonies were performed according to the rules laid down in the Vedic texts. The erection of the fire-

---

58. *putrārthaṁ hayamedhena yakṣāmīti matirmama* | *Ibid.*, 1.12.9.
59. *yo śvamedhena yajate* | *sarvameva bhavati* | *sarvasya vā eṣā prāyaścittiḥ* | *sarvasya bheṣajam* | Ś.B., 13.3.1.1.
60. Rāmā., 1.14, 35, 38.
61. *Ibid.* 1.14.33-36.
62. Ś.B., 13.2.6.7; 8.4.
63. *śrīmaṁśca saha patnībhī rājā dīkṣāmupāviśat* | Rāmā., 1.13.41.
64. *Ibid.* 1.14.25; cf. Ś.B., 13.4.4.5.
65. *Ibid.* 1.14.22.
66. *Ibid.* 1.14.22, 23.
67. cf. Ś.B., 13.4.4.5.
68. Rāmā., 1.14, 30, 31; cf. Govindarāja's com., *Ibid.* 1.14.31.
69. *Ibid.* 1.14.40, 41.
70. *Ibid.* 1.18.21-24.
71. *Ibid.* 7.66.5-8.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

altar for offering the wedding oblations, *pāṇigrahaṇa*, i.e. taking hold of bride's hand, *agnipradakṣiṇā*, i.e. the circumbulation of fire are duly mentioned in the *Rāmāyaṇa*.[72] These customs are noted as indispensable part of the marriage ceremony in the Vedic period.[73] The description of Rāma's marriage with Sītā is a counterpart of the Vedic marriage.[74] Daśaratha's daughter Śāntā was also wedded to Ṛṣyaśṛṅga according to the rules prescribed in the Vedas.[75] The *pativratā* ideal, which is always prized high in the Indian society was acclaimed in the age of the *Rāmāyaṇa* also.[76] The words *sahadharmacarī, pativratā, mahābhāgā* and *chāyevānugatā* sadā, uttered by Janaka in the famous verses[77] during the marriage of Rāma and Sītā, reflect the Vedic ideals of married life.

The funeral rites as enjoined in the *Gṛhyasūtras* were duly performed in the age of the *Rāmāyaṇa*. Rāvaṇa was cremated in accordance with the rites as prescribed by the sages and the *Śāstras*.[78] Bibhīṣaṇa wore a wet garment when he performed Rāvaṇa's obsequies.[79] Likewise, Sugrīva also put on wet clothes when he performed Vāllin's last rites.[80] Daśaratha's *Śrāddha* ceremony was performed on the twelfth day after his death and the period of impurity was observed for ten days.[81] As regards the impurity of the relatives of the desceased, Gautama in his *Dharmasūtra*, has noted that the impurity lasts for a period of ten nights for the *sapiṇḍas*[82], i.e. the kinsmen having the same *piṇḍa* or funeral rice-ball offering.

The Vedic belief in the retributory effects of *karman* bringing evil as the fruit of vile acts, is distinctly noted in the *Rāmāyaṇa*.[83] If one refrains from committing sinful acts also, yet, he has to suffer if he is attached to the evil-doers.[84] According to the Vedic notion also, the guilt

---

72. *Ibid.* 1.73. 20-24, 27-33, 35.
73. Pār. Gṛ.S., 1.5.1, 2; 6.3.
74. Rāmā., 1.73.8-39.
75. *Ibid.* 1.9.13; 1.10.32.
76. *strīṇāmāryasvabhānāṁ paramaṁ daivataṁ patiḥ* । *Ibid.*, 2. 117.24.
77. *Ibid.* 1.73.26, 27.
78. *śāstradṛṣṭena Vidhinā maharṣivihitena ca* । *Ibid.*, 6.111.117.
79. *snātvā caivādravastreṇa tilāndarbhavimiśritān* । *Ibid.*, 6.111.120.
80. *tataḥ śokābhisaṁtaptaṁ sugrīvam klinnavāsasam* । *Ibid.*, 4.26.1.
81. *tato dasāhe'tigate kṛtaśauco nṛpātmajaḥ* ।
dvādaśe'hani saṁprāpte śrāddhakarmāṇyakārayat । *Ibid.*, 2.77.1.
82. *śāvamaśaucaṁ daśarātraṁ ... ... sapiṇḍānām* । GDS., 14.1.
83. *Ibid.* 3.49.27; 6.32.13.
84. *Ibid.* 3.38.26; 39.21.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of the sinners may be unloaded upon the others. The son inherits the sins of his parents.[85] One has to suffer the evil effects of the sins committed by his relatives.[86] If a person accomplishes highly meritorious acts, he will, after death, become a star. The *Śatapathabrāhmaṇa* categorically states that virtuous men definitely go to the heavenly world and there they shine as *nakṣatras*.[87] This Vedic notion has been retained in the age of the *Rāmāyaṇa* also.[88]

The cow continued to hold the same reverential position in the age of the *Rāmāyaṇa* which is maintained since the Vedic period. Grave sin was apprehended for the killing of the cows.[89] Touching the cow with one's foot, milking it excessively and thus depriving the calf of its due, were regarded as sinful.[90] The gift of a cow was considered to lead to great merit.[91] The sacrificial fee also constituted the hundreds and thousands of kine.[92]

The *Rāmāyaṇa* testifies to the vogue of tree-worship which is a Vedic belief.[93] The *Nyagrodha* tree was, particularly, regarded as sacred in the society of the *Rāmāyaṇa*.[94]

The Vedic doctrine of animism, i.e. the attribution of a spirit or soul to an inanimate object is also in evidence in the *Rāmāyaṇa*. The sacrificial equipments like the holy fuel, the sacrificial grass, the altars, the sacrificial shed, mountains, lakes, trees, seasons, sky, air, etc., had come to be deified in the *Rāmāyaṇa*. Kauśalyā invoked all of them to guard Rāma in the forest during his exile.[95]

Thus, it can be concluded that the Vedic culture continued to exercise a vital role on the rituals and ceremonies of the *Rāmāyaṇa* age. The above discussion throws light on the fact that the Vedic culture dominated each and every sphere of the religious life of the people of that era.

***

85. ṚV., 6.116.3.
86. *Ibid.*
87. *ye hi janāḥ puṇyakṛtaḥ svargaṁ lokaṁ yānti – teṣāmetāni jyotīṁṣi* । Ś.B., 6.5.4.8.
88. *divi nakṣatrabhūtaṁ ca mahatkarmakṛtaṁ tathā* । Rāmā., 6.32.19.
89. *Ibid.* 4.17.36.
90. *Ibid.* 2.75.22, 54.
91. *Ibid.* 1.18.20; 72.21-25.
92. *Ibid.* 4.5.4.
93. ṚV., 1.90.8; 7.34.23.
94. Rāmā., 2.55.23, 24.
95. *Ibid.* 2.25. 7-13.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

BIBLIOGRAPHY

Āpastambaśrautasūtram (Āpa. Sr. S.), ed. Srinivasagopalacharya, T. T., Vol. II, Mysore, 1953.

Āśvalāyanagṛhyasūtram (Ās. Gṛ. S.), ed. Ranade, V. S. S., Poona, 1936.

Āśvalāyanaśrautasūtram (Ās. Śr. S.), ed. Sastri, G., Poona, 1917.

Gautamadharmasūtrāṇi (GDS), ed. Pandey, U. C., Varanasi, 2000.

Gopathabrāhmaṇam (Go. B.), ed. Mitra, R. L., Delhi, 1972.

Manusmṛtiḥ (Manu.), ed. Shastri, J. L., Delhi, 2000.

Pāraskaragṛhyasūtram (Pār. Gṛ. S.), with *Harihara - Gadādharabhāṣya and Jayarāmabhāṣya*, ed. Nene, Gopalshastri, Varanasi, 2000.

Ṛgvedasaṁhitā (ṚV), ed. Sontake, N. S. and Kashikar, C. G., Vol. I & III, Poona, 1978.

Śatapathabrāhmaṇam (Ś.B.), ed. Sharma, Sridhara and others, Part-I-V, Delhi, 1990.

Rāmāyaṇam (Rāmā.), with the comms., Tilaka of Rāma, *Rāmāyaṇaśiromaṇi* of Śivasahāya and *Bhūṣaṇa* of Govindarāja, ed. Mudholakar, Vol. I & VIII, Delhi, 1991.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JOURNAL OF THE M. S. UNIVERSITY OF BARODA

The Journal is published every year in three parts.
These parts are devoted respectively to
topics relating to

(i) *Humanities,*
(ii) *Social Sciences and*
(iii) *Science*

Advertisement tariff will be sent on request.

Communications pertaining to the Journal
should be addressed to :

THE EDITOR
Journal of the M.S. University of Baroda
(Humanities/Social Sciences/Science)
Faculty of Arts Compound,
Vadodara - 390 002 (India)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

VICISSITUDES IN *DHARMA*

JAYA CHEMBURKAR*

A man as a member of his family and as a member of his society was never free in the past nor is in the present also, to act and behave as he likes. It is incumbent on him, to abide by the traditions and customs of the society and the laws of the state which lay down certain discipline and mode of conduct which form the subject matter of *Dharmaśāstra.*

Source of *Dharma*

The word *Dharma* has wide connotation. It connotes religion, duty, law and conduct. Various *Dharmaśāstra* writers have unanimously declared that the source of *Dharma* is the Veda.[1] However, it may be stated here that the Vedas do not lay down precise precepts, injunctions, regarding *Dharma* but there are only incidental disconnected statements referring to the different aspects of *Dharma.* When the systematic treatises on *Dharma* were composed, the authors of these works based their precepts, and injunctions on incidental disconnected statements on *Dharma* in the *Vedas* and developed the concept of *Dharma* and a code of conduct for its practice, under three sections *viz. Ācāra, Vyavahāra* and *Prāyaścitta.*

But does this mean that the practice of *Dharma* has always followed the *Veda* ? Has *Dharma* deviated from Vedic traditions and customs ? Are there innovations, modifications, abolitions in the practice of *Dharma* in later ages ?

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp.47-54.

* Prathamesh, Chaitanyanagar, Near Professor Colony, Savedi, Ahmednagar-414 003.

1. *Āpastamba Dharmasūtra,* I 1.2.
   Baudhāyana Dharmasūtra, I 1.1.1.
   Gautama Dharmasūtra, I 1.1.2.
   Vasiṣṭha Dharmasūtra, I 1.6.
   Manu. SM. II - 6.
   Yāj. SM., I -7.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The scope of this topic is quite wide. This paper proposes to discuss the above mentioned questions in very brief, by touching two, three topics that come under the *Ācāra*-Section of *Dharmaśāstra*.

Saṁskāras

A man is the pivot of his society. On his well-being depends the well-being of his family as well as of the society in which he lives. The mention of various rites in the Vedas indicates the belief that the performance of various rites would ensure the well-being of a man. The rites were namely *Garbhādhāna* (rite to ensure conception), *Puṁsavana* (rite to beget a male child), *Jātakarman* (when the child is born, the father of the child puts honey in the mouth of the child), *Nāmakaraṇa, Upanayana, Samāvartana, Vivāha* and *Antyeṣṭi*.

It may be stated here that the word *Saṁskāra* does not occur in the ancient Vedic Literature, though the past, passive, participle, *Saṁskṛta* of the root *kṛ* with *saṁ* occurs often[2]. We only come across descriptions of rites which resemble *Saṁskāras* described in the *Dharmaśāstra*. The Vedic literature does not name these rites as *Saṁskāras*. These rites or *Saṁskāras* are performed at various stages in the life of a man. When the rules of conduct were codified, the ancient tradition of performing these rites was upheld by the writers of *Dharmaśāstra* and some more *Saṁskāras* such as :

(1) *Simantonnayana* (Parting of the hair of a pregnant woman with a branch of an uneven number of unripe fruits with a percupine quill)

(2) *Annaprāśana* : (making the child eat cooked food for the first time).

(3) *Cuḍākarma* (the first cutting of the hair on the child's head).

(4) *Niṣkramaṇa* (Taking the child out of the house for first time) which have not been mentioned in the *Vedas*, were introduced (innovated) by them. The objective of the *Dharmaśāstra* was to promote all sided development of the personality and the welfare of a man. The *Dharmaśāstra* aimed at taking care of a child from its conception in the womb. Therefore, when the rules of conduct were framed by the *Dharmaśāstra*, these traditional ancient rites were preserved by incorporating them in the code of conduct framed by *Dharmaśāstra*.

---

2. Kane P. V., Hist. of *Dharmaśāstra*, Vol. II, Pt. I; 2nd ed. p. 190.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A *Saṁskāra* is believed to be a purificatory act generating fresh qualities in a person for whom it is performed. It is a visible act which is believed to endow a person with inward grace. According to Manu, *Saṁskāras* are to be performed for the purification of the body.[3]

According to *Yājñavalkya Smṛti* by the performance of *Saṁskāras*, the taint arising from the seed and uterus (i.e. from the physical defects of parents) is removed.[4] *Mitākṣarā* on *Yājñavalkya* I-13 explains that the *Saṁskāras* are deemed to remove bodily defects transmitted from parents such as defective limbs, diseases, etc. The *Saṁskāras* are not intended to remove the taint of being born of sinful parents.[5]

Garbhādhāna Saṁskāra, *Puṁsavana* and *Jātkarma* according to *Vīramitrodaya* remove the taint that may have been due to seed and uterus.[6] The object of *Cuḍākarma* was to remove the first growth of impure hair on the child's head. With *Niṣkramaṇa* rite the child is for the first time taken out and exposed to the sun, the life giving luminary. *Upanayana* has spiritual and cultural significance. At *Upanayana* the raw material in the form of a tender-aged child is entrusted to the care of an elite who transforms him into an educated, cultured and responsible individual, by transmitting to him intellectual and cultural traditions. The well-known exhortations in the *Taittirīya* Up., *viz.* "*Satyam vada, dharmam cara, mātṛdevo bhava, pitṛdevo bhava, ācāryadevo bhava*" etc. would indicate the cultural significance of the *Samāvartana Saṁskāra* (taking leave of the teacher after finishing of study) which enjoin upon him (student) good acts and infuse virtues into him. *Vivāha* brings about the union of two individuals and introduces them to the stage of responsible activity. It rouses in them a sense of responsibility and duty towards themselves and their family and society. *Antyeṣṭi* is performed for the well-being of the dead in the next world.

Though the *Dharmaśāstra* described these *Saṁskāras*, with the emergence of revolt against rituals, many of the *Saṁskāras* have gone into oblivion. Only *Upanayan* and *Vivāha* remained to be considered as the principal *Saṁskāras*. Without the performance of *Garbhādhānādi*. *Upanayana* could be performed but without *Upanayana* a person has no right to *Vivāha Saṁskāra*, Haradatta (1100-1300 A.D.) commenting on *Gautam Dharmasūstra* I. 16, remarks, "If the *Saṁskāras* like *Garbhādhānādi* did not take place owing to adverseness of

---

3. *Manu SM.* II. 262.
4. *Yaj. SM.* I. 13.
5. *Mit.* on *Yāj.* I. 13.
6. *Vīramitrodaya on Saṁskāras* quoted by Kane P. V. *History of Dharmaśāstra*, Vo. II. Pt. I, 2nd edition P. 191.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

fate, *Upanayana* can be performed but without *Upanayana* one is not eligible for marriage. But with the discontinuation of *Gurukula* system of education *Upanayana* has lost relevance to modern society.

Pañcamahāyajñas :

Among several duties prescribed for a house holder, *Dharmaśāstra* has prescribed a set of duties known as *Pañcamahāyajñas*. (five daily sacrifices). They are *devayajña* (Sacrifice to gods), *bhūtayajña* (sacrifice to beings) *pitṛyajña* (sacrifice to *pitṛ* i.e. manes), *brahmayajña* (sacrifice to sages by studying the *Vedas*) and *manuṣyayajña* (sacrifice in honour of the *Brāhmaṇas*). These five sacrifices have been mentioned verbatim in the *Śatapatha Brā.*[7] The *Taittirīya Āraṇyaka* explained them as "*Devayajña* is that in which a man makes an offering in fire even if it be a mere fuel stick; when one offers *svadhā* (*śrāddha* repast) for the fathers, even if it be mere water, it becomes *pitṛyajña*, offering a *bali* (i.e. food to the beings is *bhūtayajña*; offering food to the *Brāhmaṇas* is *manuṣyayajña*; study of *svādhyāya* even if it be a single *ṛk* or *yajus* - formula or a *sāman*, is *brahmayajña*[8]. These are metapherical or symbolical sacrifices. Performance of an elaborate Vedic sacrifice was not possible for all. Under such circumstances, the five sacrifices mentioned above afforded an opportunity to all to perform, a sacrifice. The writers of *Dharmaśāstra* were particular about purity of conduct. The objective of their injunctions was to promote meritorious virtuous conduct. They uphold the performance of *pañcamahāyajñas* and attributed to them a purpose by formulation (innovating) the concept of *pañcasūnās* (five slaughter houses) i.e. five places of injury. These five slaughter houses are : 1) a hearth 2) grinding mill 3) a broom-stick 4) pestle and mortar 5) water jar.[9]

Manu states that every householder while discharging his household duties unknowingly is likely to cause injury to other beings in five places, such as a hearth, a grinding mill, a broom stick, a postle and mortar and a water jar.[10] The *Dharmaśāstra* writers looked upon the above mentioned sacrifices as an atonments for the sins arising out of injury to others.[11] It will be seen here that note was taken of an injury caused even unintentionally and unknowingly and the five sacrifices were prescribed for the expiation of those sins. These

7. *Śatapatha Brāhmaṇa* XII-5-6.1; also *Baudhāyana Dharma Sūtra*, II-6, 1-6, *Manu SM.* III-67, 70; *Yāj.* I-102, 103.
8. *Taittirīya Āraṇyaka* II-10.
9. *Manu SM.* III-68.
10. *Ibid.*, III-68.
11. *Ibid.*, III-69.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

sacrifices were performed by the householder himself without the help of a priest. This might be due to the influence of the practice of non-violence which prevailed in the contemporary rivals *viz.* Buddhism and Jainism. With the decline of the ritualistic religion and the rise of the *Bhāgavata* religion of devotion which emphasises sincere unfliching, devotion to God in the form of love and constant concentration on God in which there is no place to external expedients, the *pañcamahāyajñas* lost their importance. Worship of images in the temple, observing fasts, vows, giving of gifts, pilgrimage etc. can be said to have taken the place of *pañcamahāyajñas*.

Dāna :

We have seen above how *saṁskāras* and the *pañcamahāyajñas* which have their roots in the Vedas were upheld by the *Dharmaśāstra* but in course of time they lost their importance and relevance in the civilised society. But the Vedic practice of giving gifts (*dāna*) which was upheld by the *Dharmaśāstra* and popularised by the *Purāṇas* has maintained its importance and relevance even in the modern civilised society. Phillanthropic activity or public welfare activity is always welcomed and appreciated in the society especially in a developing society and that is why the practice of giving gifts (*dāna*) has not only maintained its utility but it has suggested two other types of gifts *viz. Pūrtā* and *Utsarga*.

Dāna or a gift consists in abondoning a thing that belongs to one and creating the ownership of another person to whom the gift is given.[12] There is ample evidince to prove that a variety of gifts was given to *Brāhmaṇas* on different occasions. *Aitareya Brāhmaṇa* 39.6 enjoins that a king when anointed should make gifts of gold, fields and cattle. The *Kaṭhopaniṣad* condemns a person for giving gifts of cows that are old and barren and warns that such people go to those worlds called *ānandaḥ* (without delight).[13] *Gautama Dharma Sūtra* I.5.11-2, 16-21 contains discussion on *dāna*, and forbids one to give a gift for an unlawful purpose though one may have promised. *Vasiṣṭha* maintains that through liberality one obtains all of ones desires. According to him importing knowledge is to bestow the greatest of all gifts.[14] Manu glorifies *Brahmadāna* i.e. *Vedadāna* i.e. imparting knowledge of *Veda*.[15]

---

12. *Śabara* on *Jaimini* IV.2-28, also Kane P. V.; *History of Dharmaśāstra*, Vol. V, Pt. I p. 233.
13. *Kaṭhopniṣad* I 1-3.
14. *Vasiṣṭha Dharma Sūtra* XXIX-1.
15. *Manu SM.* IV-233 also Kullūka on it; *Yāj. SM.* I-212.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Yāj. SM. contains a discussion on *Dāna* (gift). He ordains a king to give gifts of various kinds to learned *Brāhmaṇas*. He maintains that a gift is to be given to a deserving person.[16] He warns that a person who is void of learning should not accept a gift; if he does so, he himself goes to hell and leads the donor also to hell.[17] He adds that a gift once completed by acceptance is irrevocable.[18]

The above discussion would indicate that the practice of giving gifts was looked upon as highly meritorious. The recipient of gift was always a *Brāhmaṇa* whose gain would be material and the gain of the donor would be spiritual.

Pūrta

Pūrta means construction of wells, tanks, ponds, temples, hospitals, rest houses etc. and dedicating them for the use of people.

The ṚV X.4.1 referes to a *prapā* (a shed where water is made available to travellers). From *Chāndogya Up.* IV. 1-2, we know that *Jānaśruti Pautrāyaṇa* a charitable man, erected shelters in order to feed, at all times all people that come from all quarters. Manu also ordains *pūrta-dharma*.[19] He recommends construction of wells, ponds etc. on the boundary of fields or two villages,[20] sothat water of such reservoirs can be used by the people for irrigation and drinking purposes. Besides, such wells in ancient India, served the purpose of a boundary line between two fields. Women also had the right to *pūrta-dharma* according to *Mit.* on *Yāj.* II.136. The word *Pūrta* literally means fulfilled. The *Pūrta* activities mentioned above fulfil the needs of the people.

Utsarga

Utsarga means giving up one's ownership over a thing and dedicating it for the benefit of all. The difference between *Dāna* on the one hand and *Pūrta* and *Utsarga* on the other is that, under *Dāna*, the donor gives up his ownership of a thing donated by him and makes another person, the owner of it, and he ceases to be the user of the donated thing thereafter. Under *Pūrta* and *Utsarga*, the donor gives up his ownership of the donated thing for the benefit of

16. *Yāj. SM.* 198-213.
17. *Ibid.*, I. 202-203.
18. *Ibid.*, II. 176.
19. *Manu SM.* IV. 226-227.
20. *Ibid.*, VIII. 248.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

many people. The idea of *Utsarga* might have originated from *Pūrta Dharma*. The *Purāṇas* have popularised this idea. The *Matsya Purāṇa* described at length *Vṛṣotsarga* i.e. letting loose a bull. It describes the qualities of a bull that is to be let loose.[21] Such bulls were dedicated to temples or villages and were allowed to move about freely. They were useful for breeding purpose. No fine was imposed on the person letting it loose, if the bull caused any damage.

Pūrta consists in dedicating 1) stationary gifts such as a pond, temple for the benefits of others. *Utsarga* implies a gift which is not stationary which is free to move about e.g. a gift of a bull or a goat.

Normally a *brāhmaṇa* is a recipient of a gift, but under *Pūrta* and *Utsarga* a large number of people are benefited. By encouraging *Dāna, Pūrta, Utsarga* activities, *Dharmaśāstra* has shown concern for mundane life also. *Pūrta* and *Utsarga* have special significance in agriculture and cattle rearing. Being relevant also in civilised progressive society they have not lost their importance.

Concluding Remarks

When the ritualistic religion was popular the writers of *Dharmaśāstra* added more *Saṁskāras* as observed above but when the ritualistic religion declined and became unpopular due to the evolution of the religion of devotion, image worship etc. *saṁskāras* suffered a setback. Many more practices forming daily and occasional duties of a Hindu can be shown to have either become obsolete or have under gone some change. Thus *Dahrma* has gone through a number of vicissitudes.

***

21. *Matsya Purāṇa* 18-14.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

BIBLIOGRAPHY

1. *Āpastamba Dharmasūtra*, with com. Ujvalā of Haradatta, ed. A Chinnaswami Shastri & A. Ramanath Shastri, Kashi Sanskrit Series, Benares, 1932.

2. *Baudhāyana Dharmasūtra*, with com. of Govindasvāmī, ed. A. Chinnaswami Shastri, 1934.

3. *Gautama Dharmasūtra*, with com. Mitākṣarā of Haradatta, ed. Ganesh Shastri Gokhale, Anandashram Sanskrit Series, Poona, 1931.

4. Kane, P. V. - *History of Dharmaśātra*, Government Oriental Series, Bhandarkar Oriental Research Institute, Poona.

5. *Kaṭhopaniṣad*, in *Upaniṣadsaṅgraha*, Pub. Motilal Banarasidass, Delhi, 1980.

6. *Manusmṛti* with com. of Kullūka, ed. Narayan Ram Acharya, 10th edn.; Nirnayasagar Press, Bombay, 1946.

7. *Matsya Purāṇa*, Pub. Hari Narayan Apte, Anandashram edition, Poona, 1907.

8. *Taittirīyāraṇyaka* (*Kṛṣṇa Yajurvedīya*) with com. of Sāyaṇācārya, Anandashram Sanskrit Series, Poona, 1898.

9. *Smṛtisaṅgraha*, *Vasiṣṭha Dharmasūtra* , Ed. by Shri Jivanand Vidyasagar Bhattacharya, Pub. Saraswati Press, Calcutta, 1876.

10. *Yājñavalkyasmṛti* with com. *Vīramitrodaya of Mitramiśra* & com. *Mitākṣarā of Vijñāneśvara* fasc. I, ed. Naryan Shastri Khiste & Jagannath Shastri Hoshing, Chowkhamba Sanskrit Series, Benares, 1924.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

RĀJAYOGA – THE SUPREME SCIENCE

CHANDRAMOULI S. NAIKAR*

Every Science has its own principles and it has its own discipline as well. Most of the sciences deal with the external things where as *Rājayoga* deals with the Self and realization of Self. It deals with the most powerful inner thing i.e. Thought-power.

The *Yogasūtras* of Patañjali which are known as *Pātañjala-yoga* and also *Rājayoga,* deal with the thought-power. This *Rājayoga* is the theme of entire *Pātañjali's* entire scripture i.e. *Rājayoga* which deals with thought-power.

Ramachandraji Majaraja of Shahajahanpur-a Mystic-Guide of the present century, states thus : "*Rājayoga* is the old system or science followed by the great *Ṛṣis* and saints to help in realizing Self or God. It was prevalent in India long before the time of *Rāmāyaṇa.* "[1]

Unfortunately Shri Ramachandraji Majaraja did not mention the name of that great *Ṛṣi* who introduced the *Rājayoga.*

Such *Rājayoga* which was in vogue and was practiced by the great sages, was for the first time codified in the *sūtra*-form by Patañjali which was, later on, known as *Pātañjala-yoga.* It is certainly a practical science.

The *Sūtra* literally means "thread", and in the present context refers to what S. N. Dasagupta calls "short and pregnant half-sentences (*Sūtras*)which did not elaborate the subject in detail, but served only to hold before the reader the lost threads of memory of elaborate disquisitions with which he was already thoroughly acquainted."[2]

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 55-67.

* Karnatak University, P. G. Deptt. of Studies in Sanskrit, Pavate Nagar, Dharwad-03.

1. Shree Ramachandraji, *Efficacy of Rājayoga in the light of Sahaja mārga.* Ramachandra Mission, Shahajahanpur, (U.P.), 1965, p. 1.
2. Dasgupta, S. N. *History of Indian Philosophy,* The Syndics of the Cambridge University Press, London, 1952, Vol.-1, p. 62.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A large number of thoughtful people are genuinely interested in the subject of *Yoga*, because a man who has begun to question life and its deeper problems, wants something more definite and vital for this spiritual needs rather than an 'eternal life'. Those who have lost faith in the ideals of orthodox religions and yet feel that their life is not a meaningless and passing phenomenon of Nature, naturally turn to the philosophy of *Yoga* for the solution of problems connected with their 'inner' life.

The philosophy of *Yoga*, deals with some of the greatest mysteries of life and the Universe, and so it is inevitably associated with an atmosphere of profound mystery. There is a vast literature dealing with all the aspects and types of *Yoga*. But a beginner who attempts to dive into this Yogic literature, is likely to feel repulsed by the confusion and exaggerated statements which he finds everywhere. Around the nucleus of fundamental and genuine teachings of *Yoga* has grown up, during the course of centuries, a volume of literature composed of commentaries, expositions of many minor systems of Yogic culture and tantric practices.

In this basic literature of *Yoga*, the *Yoga-sūtras* of Patañjali stand out as the most authoritative and useful treatise. Patañjali has condensed the essential philosophy and the technique of *Yoga* in a systematic manner.

The first section, namely, the *Samādhi-pāda* deals with the general nature of *Yoga* and its technique. It is meant really to answer the question what is *Yoga* ? Since *Samādhi* is the essential technique of *Yoga*, naturally, it occupies the most important position among the various topics dealt with in this section.

The second section, namely, the *Sādhana-pāda* deals with the philosophy of *kleśa*, and is meant to provide an answer to the question – why should any one practice *Yoga* ? Here a masterly analysis of the conditions of human life and the misery and also suffering which are inherent in those conditions, is given. The five practices of Yogic techniques namely *yama, niyama, āsana, prāṇāyāma* and *pratyāhāra* which are referred to as *bahiraṅga* or external, are dealt with in this section. These practices are of a preparatory nature and are meant to make a *sādhaka* fit for the practice of *Samādhi* i.e. to fit him physically, mentally, emotionally and morally for the practice of *Yoga*.

The third section, namely, *Vibhūti-pāda* deals with the remaining three practices namely *dhyāna, dhāraṇā* and *Samādhi* of Yogic techniques which are referred to as *antaraṅga* or internal. It is through these practices which culminate in *samādhi* that all the mysteries of Yogic life are revealed and the powers, namely, *siddhis* are gained.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The fourth section called *Kaivalya - pāda* deals with all those essential philosophic problems which are involved in the study and practice of *Yoga*. The nature of the mind and mental perception of desire and its binding effect of liberation and the results which follow it, are dealt with though briefly but systematically to enable a *sādhaka* to have an adequate background of theoretical knowledge. All these collectively lead a *sādhaka* to the attainment of *kaivalya*.

Patañjali begins with a description of *Yoga* as *cittavṛtti-nirodha*.[3] *Citta* is the mind, the instrument that stands between man and the world. As a gardener uses a spade for digging the ground, so also man uses the mind for dealing with the world. Acted upon by the will of the man within, it transmits into action in the body and thought-power is its positive characteristic. It has, thus, two functions one receptive or negative, the other active or positive. It transmits from the world to the man within and also from the man within to the outer world.

Vṛtti means literally a whirlpool and *nirodha* means restraint or control. Thus *Yoga*-practice means control of the whirlpools or restraint of fluctuations in the mind.

The mind of an average man is far from being an instrument within his control. It is impressed at all times, even during sleep to some extent, with the pictures of thousands of objects waiting for his attention, through ears, skin, eyes, nose and tongue and by telepathic impressions from others. In addition to this, it is also in a state of agitation on its own account, bubbling in several places with disturbing visions, excited by uncontrolled emotions or worrying thoughts. Under such circumstances, let a *sādhaka* or a man achieve the control of all this, say Patañjali. The reward for it would be that he will regain in his own state as a *draṣṭā*.[4]

That a man should be in his own state, has two meanings, first that in his repose, he will be utterly to himself, not troubled with the whirlpools which however slight, are in the eyes of the *Yogī* nothing but worry, and secondly, that in his activity as a man, using the mind will be a positive thinker, not merely a receptacle of impressions from outside and of ideas which he has collected in the course of time.

Ideas in the mind should be material for thought, not merely ideas, just as the muscles are the useful means of action, not mere lumps of flesh. To be a positive thinker, lover, wiler

---

3. योगश्चित्तवृत्तिनिरोधः ।
Yoga is the restraint of fluctuations in the mind.
Patañjali Yoga-sūtra : PYS 1.2 P. C. Karambelkar, Kaivalyadhama, Lonavala-Maharashtra, p. 5.
4. तदा द्रष्टुः स्वरूपे अवस्थानम् । PYS. 1.3 Then there is abiding in the Seer's own form. *Ibid.*, p. 8.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

master in one's own house, is to be oneself if one's own true state, all the rest is slavery or bondage, willing or unwilling. To its master, the man, the *vṛttis* of *citta* are always the objects of knowledge, because of his not being involved in them says Patañjali in the *sūtras* IV.18, 19 and 20.[5]

These *vṛttis* are ideas or items in the mind.

The final aim of Patañjali's *Yoga* is relief from the bondage and achievement of freedom. The technical name for this great achievement is *kaivalya* or emancipation.[6]

According to Patañjali, the aspirant uses his will in self-control. Thought-power governs things, we know; so much so that every voluntary movement of the body, follows a mental picture; therefore, all works done by us, even with hands, are done by thought-power. But (it is the) will that controls thought, concentrates it, expands it, causes its flow-directs its three operations of concentration, meditation and contemplation. The perfection of these three is the aim of the Patañjali-*yoga* exercises.

Before proceeding with the systematic description of the practices of *Yoga*, which begins in the second chapter (*sādhana-pāda*), Patañjali mentions two necessary things for success in

---

5. (i) सदा ज्ञाताश्चित्तवृत्तिस्तत् प्रभोः पुरुषस्यापरिणामत्वात् । The fluctuations of the mind are always known due to the changelessness of their master - *Puruṣa*. *Ibid.*, p. 509.
   (ii) न तत् स्वाभासम्, दृश्यत्वात् । There is no self luminocity of that (*cittavṛtti*) because of the nature of the seen, *Ibid.*, p. 5.
   (iii) एकसमये चोभयानावधारणम् । In one circumstance, there is no ascertainment of both (*vṛtti* and *Puruṣa*) together, *Ibid.*, p. 513.
6. (i) सत्त्वपुरुषान्यथाख्यातिमात्रस्य सर्वभावाधिष्ठातृत्वं सर्वज्ञातृत्वं च ।
   Only from the awareness of the distinction between *sattva* and *Puruṣa* arises supremacy over all states and forms of existence (Omnipotence) and knowledge of everything (Omniscience) Patañjali Yogasūtra, *Ibid.*, p. 144.
   (ii) तारकं सर्वविषयं सर्वथाविषयाक्रमं चेति विवेकजं ज्ञानम् ।
   The knowledge born of discrimination is said to be liberating (inclusive of) all conditions and all times and non successive, *Ibid.*, p. 459.
   (iii) तदा विवेकनिम्नं कैवल्यप्राग्भारं चित्तम् । Then Verily, the mind is inclined towards discrimination and gravitation towards kaivalya, *Ibid.*, p. 524.
   (iv) पुरुषार्थशून्यानां गुणानां प्रतिप्रसवः कैवल्यं स्वरूपप्रतिष्ठा वा चितिशक्तिरिति ।
   The return to the origin of the *guṇas* emptied of their purpose for *Puruṣa in kaivalyam*, the steadfastness in own form and the power of higher awareness. *Ibid.*, p. 543.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

restraining the *Vṛttis* or fluctuations of thoughts, namely *Abhyāsa* and *vairāgya*. *Abhyāsa* means constant practice in the effort to secure steadiness of mind.[7] *Vairāgya* is that condition of the feelings, in which they are not coloured by outside things but are directed only by our own best judgement.[8] This detachment of emotions may be 'lower' or 'higher' depending upon its birth from dislike of external conditions, or from a vision of the glorious joy of the pure and free life.[9] The higher purity of mind which leads to the highest contemplation and therefore to freedom, is the goal of this *Yoga*.

Patañjali's systematic instruction for practical training is given in two portions. The first part called *Kriyā-yoga*[10] is translated as preliminary *Yoga* because a person who has not first practiced it, is not likely to succeed in the main stream-the *aṣṭāṅga*[11] or eight limbs of *Yoga* practice, but it is much more than preliminary. It is the *Yoga* of action, the *Yoga* which must be practiced all the time in daily life. Without this *Yoga* of action, meditation would be useless, for *Yoga* involves neither retirement nor retreat, but, a change in attitude towards the world. It is in the midst of life activities that our freedom must be realized, for to desire to slip away into some untroubled sphere would be mere escape, a perpetuation of the dream of the best we have so far learned to know, a denial of possibility of our real freedom. A man must become the master of himself, whatever other people and beings, whose activities constitute the major portion of his world, may do.

The object of the preliminary *Yoga* or *Yoga* of action is to weaken what are called the five *kleśas*. A *kleśa* is literally an affliction, just as one would speak of a crooked spine or blindness as an affliction. The five afflictions are : *avidyā, asmitā, rāga, dveṣa* and *abhiniveśa*, which may be translated as ignorance, egoism, liking, disliking and possessiveness.

---

7. तत्र स्थितौ यत्नोऽभ्यासः । *Abhyāsa* is the effort for being firmly established in that state (of *cittavṛtti-nirodha*), *Ibid.*, p. 26.
8. द्रष्टानुश्रविकविषयवितृष्णस्य वशीकारसंज्ञा वैराग्यम् । The consciousness of perfect mastery (of desires) in the case of one who has ceased to crave for objects, seen or unseen, is *vairāgya*. *Ibid.*, p. 30.
9. तत्परं पुरुषख्यातेर्गुणवैतृष्ण्यम् । That is the higher *vairāgya* in which on account of the awareness of the *Puruṣa*, there is a suggestion of the least desire for the *guṇas*, *Ibid.*, p. 33.
10. तपःस्वाध्यायेश्वरप्रणिधानानि क्रियायोगः । Austerity, self study and devotion to Iśvara, constitute preliminary *Yoga*, *Ibid.*, p. 158.
11. यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि Self restraint, fixed observances, posture, regulation of breath, abstraction, concentration, contemplation, trance are the eight parts (of the self-discipline of *Yoga*) *Ibid.*, p. 216.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

'Ignorance' describes all those activities of the mind which do not take into account the fact that man is in himself eternal, pure and painless.[12] The man who does not accept his own true nature as eternal, pure and painless, will judge and value all objects improperly.

'Egoism' is the tendency to think 'I am this.'[13] Thinking oneself to be a certain object or mind or the combination of these even in the form of an excellent and useful personality, means attachment to things. We are not a personality but we possess one.

The error of self-personality or egoism leads to the next two afflictions which are personal liking and disliking. These two are those unreasoning impulses which lead men to judge and value things by their influence on the comforts, pleasures and prides of the personality, not according to their value for an immortal being.[14]

The fifth affliction is 'possessiveness' beginning with clinging to the body. It indicates the lack of that insight which causes a man to regard the body as a mere instrument that he is willing to use and wear out in the course of time.[15]

In this affliction, we have not merely the fear of death, but that of old age as well. For men forget that bodily life has its phases-childhood, youth, manhood and old age.

It is not presumed that in the preliminary stages, the *sādhaka* will completely destroy the five afflictions. Three kinds of practices are prescribed for this purpose in the *Yoga* of

---

12. अनित्याशुचिदुःखानात्मसु नित्यशुचिसुखात्मख्यातिरविद्या । *Avidyā* is taking the non-eternal. impure, evil and non-*Ātman* to be eternal, pure, good and *Ātman* respectively, *Ibid.*, p. 171.

13. दृग्दर्शनशक्त्योरेकात्मतेवास्मिता । *Asmitā* is the identity or blending together as it were of the power of consciousness (*Puruṣa*) with the power of cognition (*buddhi*), *Ibid.*, p. 173.

14. (i) सुखानुशायी रागः । That attraction which accompanies pleasure is *rāga*, *Ibid.*, p. 174.
(ii) दुःखानुशाशी द्वेषः । That repulsion which accompanies pain is *dveṣa*, *Ibid.*, p. 174.

15. स्वरसवाहिविदुषोऽपि तन्वनुबन्धोऽभिनिवेशः । *Abhiniveśa* is the strong desire for life which dominates even the learned or the wise, *Ibid.*, p. 175.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

action. These are called *Tapas*, *Svādhyāya* and *Īśvara - praṇidhāna*.[16]

Patañjali refers to the practice of *Tapas*. But to know the meaning of *Tapas* we have to consult the *Bhagavadgītā* wherein Śrī Kṛṣṇa describes the three kinds of *Tapas* and the meaning of it as : "Reverential action towards the Gods, the educated, the teachers and the wise, purity, straightforwardness, continence and harmlessness are *Tapas* of the body; speech not causing excitement, truthful, agreeable and beneficial, practice of self-study is the *Tapas* of speech; peaceful thinking, gentleness, quietness, self-control and purity of mind are the *Tapas* of mind.[17]

The second practice *svādhyāya* means the study of books that readily concern yourself as an immortal being, Psychology, philosophy and ethics come here.

The third practice of *Īśvarapraṇidhāna* means devotion to God-the Perfect Being, pervading all things, the life of the world, the inner impulse of which each one of us is a part. It is appreciation, the opposite of depreciation. *Īśvarapraṇidhāna* is in effect the full appreciation of every thing. It makes for maximum attentiveness and thus maximum living. This practice develops right feeling towards everything.

---

16. तपःस्वाध्यायेश्वरप्रणिधानानि क्रियायोगः। Austerity, self study and devotion to *Iśvara* constitute preliminary *Yoga*, *Ibid.*, p. 176.

17. देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम्।
ब्रह्मचर्यमहिंसा च शारीरं तप उच्यते ।। Worship of the deities, Brahmins, preceptors and the wise, purity (both physical and mental) uprightness, celibacy and non-violence are called the austerity of the body. *Bhagavadgitā*, Ed. By : Swamy Adidevanand, Shree Ramakrishnashrama, Mysore-1985. XVII.14.
अनुद्वेगकरं वाक्यं सत्यं प्रियहितं च यत् ।
स्वाध्यायाभ्यसनं च चैव वाङ्मयं तप उच्यते ।। Speech giving no offence to others, truthful, pleasant and beneficial and constant study of the Vedas are called penance of speech. *Bhagavadgitā*, Ed. By : Swamy Adidevanand. Shree Ramakrishnashrama, Mysore-1985. XVII.15.
मनःप्रसादः सौम्यत्वं मौनमात्मविनिग्रहः।
भावसंशुद्धिरित्येतत् तपो मानसमुच्यते ।। Tranquility of mind, gentleness, silence, concentration on God and confining oneself to pure thoughts-these are called mental penance. *Bhagavadgitā*, Ed. By : Swamy Adidevanand. Shree Ramakrishnashrama, Mysore-1985. XVII.16.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

After overcoming the five afflictions, a *sādhaka* is ready for Patañjali's regular course – the eight limbs of *Yoga*. These eight limbs are divided into three sets : two moral, three external and three internal as listed below :

(1) *Yama* - Five abstentions	Ethical
(2) *Niyama* - Five observances	(moral)
(3) *Āsana* - Balanced posture	
(4) *Prāṇāyāma* - Control of breath	External
(5) *Pratyāhāra* - Withdrawal of senses	
(6) *Dhāraṇā* - Concentration	
(7) *Dhyāna* - Meditation	
(8) *Samādhi* - Contemplation	Internal

The two ethical or moral 'limbs ' of *Yoga* contain five rules each, which the *sādhaka* must practice in his daily life. They make what we may call the ten commandments. The first five are : Thou shalt not (a) injure, (b) lie (c) Steal (d) be sensual and (E) greedy.''[18]

The other five are : Thou shalt be (a) clean (b) content (c) self-controlled (d) studious, and (e) devoted.''[19]

When the ten virtues are firmly established in a *sādhaka's* character, definite effects will begin to appear, such as absence of anger, effectiveness of speech, the arrival of unsought wealth, vigour of body and mind, understanding of life's event, clarity of thought, steadiness of attention, control of the senses, great happiness, perfection of body and senses, intuition

---

18. अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा यमाः । PYS. II.30 *Ibid.*

Vows of self-restraint comprise abstention from violence, falsehood, theft, incontinence and accusitiveness.

19. शौचसंतोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः । PYS. II.32 *Ibid.*

Purity, contentment, austerity, self-study and the self-surrender constitute observances.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

and realization of one's true self.[20] These can come only after the cessation of all antagonism to anybody or anything in the world.

Now we come to what some will regard as the more practical steps, though to the understanding of *Yogī,* nothing can be more practical than the ten commandments. Of these, the three external steps are *āsana, prāṇāyāma* and *pratyāhāra.* The first is the right posture, the second is right breathing and the third is control of senses. They mean the training of the outer instrument or body so that it will offer no impediment to the serious practices of meditation which are to be taken up.

First, one should learn to sit quite still in a chosen healthy position. The posture must be steady and pleasant,''[21] says Patañjali. He does not recommend any particular posture. Posture is achieved when it becomes effortless and the mind easily forgets the body. It is chiefly a matter of balance. Next, regulation of breath is necessary.[22] The general practical advice one can give is that the breathing should be regular and a little slow. There should be enough pause between in-breathing and out-breathing. It should also be calm as may be judged by its not causing much disturbance in the outside air. The *sādhaka* will soon find out what suits him.

---

20. अहिंसाप्रतिष्ठायां तत्सन्निधौ वैरत्याग...समाधिसिद्धिरीश्वरप्रणिधानात्। PYS. II.35-45 *Ibid.* pp. 244-263.
On being firmly established in non-violence there is abandonment of hostility in (His) presence.
On being firmly established in truthfulness fruit (of action) rests on action (of the *yogī*) only.
On being firmly established in honesty, all kinds of gems present themselves (before the *yogī*).
On being firmly established in sexual continence, vigour (is) gained.
Non-possessiveness being confirmed, there arises knowledge of the "how" and "wherefore" of existence.
From physical purity (arises) disgussed one's own body and disinclination to come in physical contact with others.
From mental purity (arises) purity of *sattva*, cheerfulness, one-pointedness, control of the senses and fitness for the vision of the Self happiness from contentment.
Perfection of the sense organs and body after distruction of impurity by austerities.
From Self study (arises) union with the desired deity.
Accomplishment of *Samādhi* from devotion to God.

21. स्थिरसुखमासनम्।
Posture should be steady and comfortable. PSY II.46. *Ibid.*, p. 266.

22. तस्मिन्सति श्वासप्रश्वासयोर्गतिविच्छेदः प्राणायामः।
This having been (accomplished) *prāṇāyama* which is cessation of inspiration and expiration (follows), PSY II.49. *Ibid.*, pp. 277.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Pratyāhāra is the holding back of the senses from the objects of sense.[23] So that they will create no disturbance during meditation.

A yogic *sādhaka* must try to withdraw attention willingly, so that in his meditation no sight or sound will distract him. This is helped by an absence of curiosity about anything external during the time of meditation.

Then come the three internal steps called *dhāraṇā, dhyāna* and *Samādhi.* They are concentration, meditation and contemplation.

Concentration is really voluntary attentiveness, but this involves narrowing the field of view, focusing the mind upon a chosen object.[24]

Whenever concentration or meditation is to be practiced, chosen object should always be before the mind. It is not the object that is going to run away, it is the mind that wanders. Let the object be thought of as in natural position.

One need not be surprised or annoyed if other thoughts divert the concentration. One should be satisfied if he does not lose sight of his chosen object, if it remains the central thing before his attention. Emotions are to be kept under control and distractions will disappear.

Meditation is a continuous flow or fountain of thought with regard to the object of your concentration.[25] It involves the realization of that object as perfectly as possible. One must not let the string of thought go so far away on any line that the central object is in any way lost. On the contrary, every new idea that one brings forward, must be fully thought of only with reference to it and should make it clearer and stronger than before. Thus for practice, one might meditate on a thing and consider it in every detail, think of all its parts and qualities, physical, emotional, mental, moral and spiritual, think of its relation to others. One will have to bring into agreement and union, all the knowledge or information on the subject. In this meditation, there is no anxiety but only calm mental reviewing and thinking.

---

23. स्वविषयासंप्रयोगे चित्तस्वरूपानुकार इवेंद्रियाणां प्रत्याहारः।
Pratyāhāra or obstruction is, as it were the imitation by the senses of the mind by withdrawing themselves from their objects. PYS II.54, *Ibid.*, pp. 310.

24. देशबंधश्चित्तस्य धारणा। Concentration is the confining of the mind within a limited mental area (object of concentration), PYS III. 1, pp. 315.

25. तत्र प्रत्ययैकतानता ध्यानम्। Uninterrupted flow (of the mind) towards the object (chosen for meditation) is contemplation, PYS III. *Ibid.*, 2. pp. 315.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The same method applies to virtues such as truth, kindness and courage. Many people have the most imperfect ideas as to what these are.

Meditation is the opposite of going to sleep, because we retain the vivid qualities of reality which belong to the concentrated state. Yet it should always be done with perfect calmness and no tension or excitement. It widens, includes and integrates without loss of the quality gained by concentration or specific attentiveness.

Contemplation is another kind of concentration and it is a poise of the mind at the top of our line of thought.[26] When in a meditation we have reached the highest thought, we can be around the chosen object. We should hold what we have attained and poise calmly on it.

We will find that by contemplation, we have created a platform. We have been making a new effort and so have developed or discovered some hitherto latent possibilities. We must see what comes, never try to predetermine it. Then contemplation opens the door of the mind to intuitive knowledge and many powers.

A *sādhaka* is always told to practice the concentration, then to proceed to meditation. The triple (*dhāraṇā, dhyāna* and *Samādhi*) process is a mind-control called *saṁyama*.[27]

Patañjali explains what are commonly called psychic faculties/powers and how one may obtain them by *saṁyama*. He mentions knowledge of the past and future, memory of past lives, reading of other minds, perception of those who have reached power of perfection and knowledge connected with higher hearing, touch, sight, taste and smell''[28] but he remarks that, though these are the accomplishments of the out-going mind, they are obstacles to the higher *Samādhi*.[29] Vācaspati comments on this that sometimes the mind is captivated by these psychic powers, just as a beggar may think of the possession of a little wealth as abundant riches, but the real *Yogī* will avoid them all. How can the *Yogī*, who has determined to remove all pains including psychological or emotional, take pleasure in such

---

26. तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः। The same (contemplation) when there is consciousness only of the object of meditation and not of itself (the mind) is *Samādhi*. PYS III.3. *Ibid.*, pp. 316.
27. त्रयमेकत्र संयमः। The three taken together constitute *saṁyama*, PYS III. 4. pp. 316.
28. ततः प्रातिभश्रावणवेदनादर्शास्वादवार्ता जायन्ते। Hence are produced intuitive hearing, touch, sight, taste and smell, PYS. III.36. *Ibid.*, pp. 409.
29. ते समाधावुपसर्गाव्युत्थाने सिद्धयः। They are obstacles in the way of *Samādhi* and powers when the mind is outward-turned, PYS III. 37. *Ibid.*, pp. 413.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

accomplishments, which are opposed to his true state of being ? Only by non-attachment to all such things, the seeds of bondage can be destroyed, and emancipation can be attained.[30]

True contemplation poised on higher matters, leads to the complete dispersal of the afflictions and on to great clarity and insight, culminating in the cessation of the junction of the seer and the sight, the absence of all pains and the uncovering of the inner light.

This *Rājayoga* of Patañjali is divided into eight limbs and these eight limbs are interdependent and are of similar value. The first five form the external aspects or *Bahiraṅga-Yoga* and the remaining three form the internal aspect or *Antaraṅga-Yoga*.

It is interesting to note that the entire range of *Yoga* is divided into two-*bahiraṅga* and *antaraṅga*. *Bahiraṅga* means the *Yoga* which is to be practiced with the objects in relation to the body, in relation to society, in relation to many other things outside oneself. *Āsana, Prāṇāyāma, Yama, Niyama* and *Pratyāhāra* form the *Bahiraṅga-Yoga*. *Dhāraṇā, dhyāna* and *Samādhi* form the esoteric *Yoga* because in these practices, one can switch oneself off from the objective to the subjective method of contemplation.

These two-*the external* and *the internal*-are interdependent. It may be possible for a few people who are born with great *saṁskāras* to be able to practice meditation directly without going through the initial stages of *yama* and *niyama*. For a comman man, it is necessary to go ahead step by step, beginning from *yama* and *niyama*, because in a life, lacking in restraint and discipline, there is the possiblity of an unconscious perturbance which might create mental derangement. Sometimes such perturbances take place in meditation, and there is disturbance due to these impurities. It is one of the main reasons for failure in meditation.

Meditation should not be practiced in a hurry; it should happen (on its own). Every stage of *Rājayoga* makes way for the next higher stage. Therefore, all these parts are interdependent. The boundaries cannot be previously known, they can be known through experience. It is one completed path, leading the aspirant or *sādhaka* upwards. The eight-fold division is made to make the aspirant alert. *Yama* and *niyama* are universal in nature because they are applicable every where.

---

30. तद्वैराग्यादपि दोषबीजक्षये कैवल्यम्। By non-attachment even to that, on the very seed of bondage being destroyed, follows *kaivalya*, PYS III. 50. *Ibid.*, pp. 447.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

One has to practice all the stages as slowly as possible so that there would be no reaction due to suppression. The preliminary part of *Rājayoga* must be practiced in the presence of a *guru* with whom the *sādhaka* must live for some time.

The *Yoga-darśana* given to us by Patañjali, is gained by Patañjali from *Hiraṇyagarbha*. *Mahat* or intellect is known as *Hiraṇyagarbha*. When we accept that this *Yoga* or *Rājayoga* to have started from *Hiraṇyagarbha*, it means that it has started from intellect or thought – power and it ends in *citśakti*.

Patañjali, who composed the *Yogasūtra* was very logical and economical in words. He avoided repetition. His sentence-structure contains a wealth of information and significance, some obvious, but some hidden.

***

BIBLIOGRAPHY

1. Shri Ramachandra Babuji - *Efficacy of Rājayoga in the light of Sahaja-Marg*, Ramachandra Mission, Shahajanpur U.P., 1956.
2. S. N. Dasgupta - *History of Indian Philosophy*, the Syndics of the Cambridge University Press, London, 1952.
3. Dr. P. V. Karambelkar - *Pātañjala Yoga Sūtra*, Kaivalyadhama Lonavala, Maharashtra, 1960.
4. Swami - Adidevanand, *Bhagavadgītā*, Ramakrishna Mission, Mysore, 1985.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કોમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કોમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કોપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : **મુકુંદ લાલજી વાડેકર**

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક, અને દીપોત્સવી અંક

લવાજમ :

1 ભારતમાં ..... રૂા. ૪૦.૦૦ (ટપાલ ખર્ચ સાથે)

1 પરદેશમાં ..... યુનાઈટેડ સ્ટેટ્સ ઓફ અમેરિકા માટે ..... ૧૨.૦૦ ડૉલર (ટપાલ ખર્ચ સાથે)

1 યુરોપ અને અન્ય દેશો માટે ..... પૌં. ૭.૦૦ (ટપાલ ખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમવર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

સંપાદક, 'સ્વાધ્યાય',
પ્રાચ્યવિદ્યામંદિર, મ.સ. વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ, વડોદરા - ૩૯૦ ૦૦૧.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE HISTORICAL DEVELOPMENT OF THE CONCEPT OF *LAKṢAṆA*

SUBHRA SABHAPANDIT*

The concept of *Lakṣaṇa* is one of the older ones in Sanskrit poetics. Towards the end of Chapter XV of the *Nāṭyaśāstra* (NS), Bharatamuni has mentioned the term *Lakṣaṇa* and put his observation that *Kāvya* should have thirty-six *Lakṣaṇas.*[1] In the succeeding chapter, the Muni presents a list of thirty-six *Lakṣaṇas*[2] and defines each one of them. This *Lakṣaṇa*-portion of the NS has two recensions. One of these two, enumerates the *Lakṣaṇas* in *Upajāti* metre while the other in *Anuṣṭubh.* Difference can be noticed in the definition of each *Lakṣaṇa* in the two recensions. The two recensions contain only seventeen common *Lakṣaṇas.* The definitions of the *Lakṣaṇas*, viz., *Bhūṣaṇa, Akṣarasaṅghāta, Śobhā, Guṇakīrtana, Manoratha, Pṛcchā, Saṁśaya* and *Prāpti* are common to both the recensions. The origin of the concept of *Lakṣaṇa* introduced by *Bharatamuni* is surrounded by uncertainty. Bharatamuni does not illustrate these *Lakṣaṇas* as he illustrates the metres and *Alaṅkāras.* Their role and position in *Kāvya* are also not clarified by him. Later rhetoricians and dramatists also do not elaborate the concept of *Lakṣaṇa.* Some of them have enthusiastically made rather hurried reference to them, while some do it out of their loyalty and allegiance to Bharatamuni. There are also a few others who do not accept the individuality of the *Lakṣaṇas* and include them in *Guṇas* and *Alaṅkāras.*

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 69-78.

* Nehru Park, Jorhat (785001), Assam State.

1. *kāvyabandhāstu kartavyāḥ ṣattriṁśallakṣaṇānvitāḥ* । N.S. XV. 227.
2. *vibhūṣaṇaṁ cākṣarasaṁhatiśca śobhābhimānau guṇakīrtanaṁ ca* ।
   protsāhanodāharaṇe niruktaṁ guṇānuvādo'tiśayaśca hetuḥ ॥
   sārūpyamithyādhyavasāyasiddhipadoccayākrandamanorathāśca ।
   ākhyānayācñāpratiṣedhapṛcchādṛṣṭāntanirbhāsanasaṁśayāśca ॥
   āśīḥ priyoktiḥ kapaṭaḥ kṣamā ca prāptiśca paścāttapanaṁ tathaiva ।
   arthānuvṛttirhyupapattiyuktī kāryónunītiḥ paridevanaṁ ca ॥
   ṣaṭtriṁśadetāni hi lakṣaṇāni proktāni vai bhūṣaṇasammitāni ।
   kāvyeṣu bhāvārthagatāni tajjñaiḥ samyag prayojyāni yathārasaṁ tu ॥ *Ibid.* XVI. 1-4.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bharatamuni speaks of four *Alaṅkāras* but the number of *Lakṣaṇas* is thirty-six. In the NS the deliberations on the *Lakṣaṇa* precede those on the *Alaṅkāra*. So it appears that in the considered opinion of Bharata the *Lakṣaṇas* are of more importance than the *Alaṅkāras*. Moreover, he considers them to be the features of *Kāvya* in general and not of drama only. Secondly, Bharata holds that though the *Lakṣaṇas* differ from the *Alaṅkāras*, they themselves are also beautifying elements. Because of this attribute of beautifying the body of poetry, the *Lakṣaṇas* are known as *Bhūṣaṇas* also.[3] On the other hand the term *Nāṭyālaṅkāra* is also sometimes applied to denote *Lakṣaṇa*.

Abhinavagupta, in his *Abhinavabhāratī* while commenting upon the *Lakṣaṇas*, says that the *Lakṣaṇas* are some unfamiliar elements of poetics.[4] These are not so familiar like the *Guṇas*, *Alaṅkāras*, *Rītis* and *Vṛttis* are. He presents ten different views of anonymous authorities concerning *Lakṣaṇas*. From these views one can have a general idea of the nature of *Lakṣaṇa*.

According to the first view, the *Lakṣaṇas* as belonging to the body of poetry are like the *Alaṅkāras*, but differ in the point that they are *Apṛthaksiddha*, while the *Alaṅkāras* are *Pṛthaksiddha*.[5] The *Lakṣaṇas* are innate beautifying elements belonging to the body of poetry or rather constituting the beautiful body itself. They are not a separate entity like *Alaṅkāras*. They are added beauty to poetry by themselves and are not added, as the *Alaṅkāras* are added for extra beauty. They are of two types namely, *Siddharūpa* and *Sādhyarūpa*. According to this view *Lakṣaṇas* are the features in the personality of the chief character of the story.[6]

According to the second view, the different points of the plot of a drama are called *Lakṣaṇas*. As the *Sāmudrikalakṣaṇas* like *Pāśa*, *Dhvaja* etc. indicate the beauty of a *Mahāpuruṣa*, so

---

3. *ṣaṭtriṁśadetāni hi lakṣaṇāni proktāni vai bhūṣaṇasammitāni ।*
Kāvyeṣu bhāvārthagatāni tajjñaiḥ samyag prayojyāni yathārasaṁ tu ॥ *Ibid.* XVI. 1-4.

4. *guṇālaṅkārādirītivṛttayaśceti kāvyeṣu prasiddho mārgo, lakṣaṇāni tu na prasiddhāni ।*
Abhinavabhāratī on NS, XVI, p. 213.

5. *pṛthaksiddhatvādalaṅkāraḥ, śarīraniṣṭhameva yatpadaṁ pṛthaksiddhaṁ tallakṣaṇam.... ।*
Ibid.

6. *tallakṣaṇam, yena śarīrasya saundaryaṁ jāyate । tacca siddharūpaṁ sāddhyarūpaṁ vā yathā śyāmeti, 'madamantharagāminī' iti ca etadeva lakṣaṇaṁ taccālaṅkārairyuktaṁ kāvyaṁ lakṣaṇairvinā na śobhate । upamānopameyagatakriyākriyārūpadharmabhedena tadetallakṣaṇaṁ dvidheti yathā śyāmā viśālākṣī' mattamātaṅgagāminī iti ca । tadatra prathamapakṣe varṇanīyapradhānabhūtādhikāripuruṣagataguṇādivibhāga eva kāvye paryavasīyate ।* *Ibid.* pp. 213-214.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

also these *Lakṣaṇas* beautify the text of the drama. As developers of the plot, they are called *Sandhyaṅgas* and as promoters of *Rasa*, they are styled *Vṛttyaṅgas*.[7]

The exponents of the third view hold that the third activity of poet's imagination which chooses the word and ideas, is the cause of the *Lakṣaṇas*. The actual body of the poetry suggesting the presence of the ten *Guṇas* such as *Śleṣa* etc. is the effect of this third activity. That natural grace of the *Kāvyaśarīra* which is the effect of this third activity and which is not covered by the beauty affected by an *Alaṅkāra*, is called *Lakṣaṇa*.[8] The *Lakṣaṇas* constitute the body of poetry by suggesting the ten *Guṇas* such as *Śleṣa* etc. and affecting a fine texture or appearance (*Snigdha sparśa*) in *Śabda* and *Artha*.[9]

The *Lakṣaṇas* are the *Prabandhadharmas*, i.e. the characteristics of different kinds of poets, according to the fourth view.[10]

The fifth view is that the *Lakṣaṇa* is the very purpose of the poet.[11]

The sixth view is that the proper use of the *Guṇas* and *Alaṅkāras* in accordance with the principle of propriety of *Rasa* is called *Lakṣaṇa*.[12]

According to the seventh view *Lakṣaṇa* is the cause of that natural beauty of the body of poetry which exists even at the absence of the *Alaṅkāras*.[13]

---

7. *anye manyante itivṛttakhaṇḍakānyeva sandhyaṅgakāni vṛttyaṅgakāni lakṣaṇānīti ca vyapadiśyante | nimittabhedāt pūrvāparasambandhena bījarūpenopakṣipte'rthe nirvahaṇe phalatāṁ gate parasparasandhāyakatvāt sandhyaṅgatayā vyapadeśaḥ, rasaviśeṣopayogitayā vṛttyaṅgavācyoktiḥ, kāvyagatakhyātiprāśastyopayogitayā mahāpuruṣagatapāśadhvajādipādarekhāvallakṣaṇaśabdavācyatā | taduktaṁ tatraivalakṣaṇānyeva bījārthakramanirvāhakāni ca |*
pratisandhitadaṅgāni phalasiddhyupapattitaḥ iti || Ibid.
8. *śabdān amībhiḥ śabdairarthānamībhirarthaiḥ saṅghaṭayāmītyevamātmakastu yastṛtīyaḥ kaveḥ parispandaḥ tadadhīnātmalābhādiśabdārthātmakakāvyaśarīrasaṁśritāni vakṣyamāṇaśleṣādiguṇadaśakasamabhivyañjanavyāpārāṇi śabdārthopasaṁskārakalpāni kriyārūpāṇīti | Ibid.*, p. 30.
9. *yaduktaṁ tatraiva-*
Kāvye'pyasti tathā kaścit snigdhaḥ sparśórthaśabdayoḥ |
Yaḥ śleṣādiguṇavyaktidakṣassyāllakṣaṇasthitaḥ || Ibid.
10. *prabandhadharmā lakṣaṇāni | Ibid.*
11. *kaverabhiprāyaviśeṣo lakṣaṇamitītare punarmanyante | Ibid.*
12. *kecid yathāsthānaviśeṣaṁ yad guṇālaṅkārayojanaṁ tallakṣaṇamiti | Ibid.*
13. *pare tvābhāsanta-alaṅkārādinirapekṣeṇaiva nisargasundaro yóbhinayaviśeṣaḥ kāvyeṣu dṛśyate, amarukaślokesvapi, tatsaundaryaheturyo dharmaḥ sulakṣaṇaḥ sa eva cārthaḥ kāvyaśarīraviśeṣarūpo lakṣaṇam | Ibid.*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The eighth view considers the *Lakṣaṇas* as the multipliers of the *Alaṅkāras*. That is to say the three *Alaṅkāras* of Bharata, viz. *Upamā, Dīpaka*, and *Rūpaka* become infinite by the interaction of these three *Alaṅkāras* with thirty-six *Lakṣaṇas*.[14] Here Abhinava presents the view of his teacher Bhaṭṭatauta.[15]

According to the ninth view *Lakṣaṇa* is the beautification of *Śabda* by *Śabda*, of *Śabda* by *Artha*, of *Artha* by *Śabda* and of *Artha* by *Artha*.[16]

The tenth view holds that in a *Kāvya*, particular points in the story are known by the names *Bhūṣaṇa, Akṣarasaṅghāta* and other *Lakṣaṇas* just as in the *Mīmāṁsā* the different subject-heads are distinguished by the *Lakṣaṇas*, viz., etc.

From the ten views mentioned above, one can have some ideas in respect of the nature of *Lakṣaṇas*, which can be placed as :

1) *Lakṣaṇas* are inherent in the body of poetry.

2) These are beautifying elements.

3) They differ from the *Alaṅkāras* as they are more comprehensive and are not separate entities like the *Alaṅkāras*. They are *Apṛthaksiddha*, i.e. the *Kāvyaśarīra* itself is held as *Lakṣaṇa*.

4) They themselves produce natural grace to the *Kāvya*, while the *Alaṅkāras* are added for extra beauty. *Lakṣaṇas* are the cause of that natural grace which appears in the body of poetry even in the absence of the *Alaṅkāras*.

The main view, however, which takes *Lakṣaṇas*, as a beautifying agent like *Alaṅkāras*, appears to have ceased to enjoy attention with Abhinavagupta. The other group of thoughts considers the *Lakṣaṇas* to be some features of drama like the *Sandhyaṅgas*. The concept of *Lakṣaṇa*, even as its origin, had an overlapping of functions with *Alaṅkāra*, which in course

---

14. *upmādīpakarūpakāṇāmānantyād bhedamāhuḥ* | *Ibid.*

15. *upādhyāyamataṁ tu lakṣaṇabalād alaṅkārāṇāṁ vaicitryamāgacchati tathā (hi) guṇānuvādanāmnā* |
yogāt praśaṁsopamā atiśayanāmnātiśayoktiḥ
lakṣaṇena manorathākhyena aprastutaprāśaṁsā
mithyādhyavasāyena apahnutiḥ (a)
siddhyā tulyayogitetyevamanyadutprekṣyam | *Ibid.* p. 233.

16. *anye tu śabdena arthena citratvaṁ lakṣaṇamiti* | *Ibid.* p. 214.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of time swallowed it up. Later dramatists reject the individuality of the *Lakṣaṇas* and include them in *Alaṅkāras* and *Bhāvas*. Thus the *Lakṣaṇas* which occupied a significant place in the field of poetics eclipsing the *Alaṅkāras*, gradually came to be disappearing in the domain of poetics.

On the basis of such views, Abhinava presents his own opinion that *Lakṣaṇa* is the poetic expression itself written in accordance with *Rasa*. It is the *Abhidhāvyāpāra* of the poet's language intended to evoke *Rasa*, which is called *Lakṣaṇa*.[17] Abhinava accepts the *Lakṣaṇa* or the poet's *Abhidhā* as the main component in *Kāvya*. In support of his view, he quotes Bhaṭṭanāyaka.[18] Taking the *Lakṣaṇas* as equivalents to poetic expressions, Abhinava accepts the infinity of them, as is the case with the latter.[19] He also accepts the *Lakṣaṇas* as the body of poetry.[20] Further while illustrating the *Lakṣaṇa* called *Śobhā*, he considers the *Lakṣaṇa* as the cause of that natural beauty which has its presence in the body of poetry even at the absence of the *Alaṅkāra*.[21] It is opined by Abhinava that sometimes the *Lakṣaṇa* adds beauty to *Alaṅkāra* also. Thus according to him the *Lakṣaṇa* is more important than the *Alaṅkāra*.[22]

Daṇḍin considers the whole universe of poetics (*Kāvyaprapañca*) as *Alaṅkāra-Brahman*. So, he naturally includes the *Lakṣaṇas* in *Alaṅkāras*, as is done with the other components of poetics.[23]

Dhanañjaya, in his *Daśarūpaka*, deals with the *Lakṣaṇas*. But he does not accept their individual existence and includes them in *Alaṅkāras* and *Bhāvas*.[24] This concept of Dhanañjaya appears to be very logical as many of the *Lakṣaṇas* mentioned by Bharata become either *Alaṅkāras* or *Bhāvas* in the later period.

---

17. *yathārasaṁ ye bhāvāḥ vibhāvānubhāvavyabhicāriṇasteṣāṁ yo'rthaḥ sthāyibhāvarasīkaraṇātmakaṁ prayojanāntaraṁ gatāni prāptāni, yadabhidhāvyāpāropasaṅkrāntāudyānādayo'rthāstadrasaviśeṣavibhāvādi-bhāvaṁ pratipadyante tāni lakṣaṇānīti sāmānyalakṣaṇamata eva kāvye prayojyānīti viṣayasteṣāmuktaḥ | Ibid.* p. 215.
18. *bhaṭṭanāyakenāpi tāneva śikṣitvā abhidhāvyāpārapradhānaṁ kāvyamityuktam | Ibid.*
19. *ṣaṭtriṁśaditi ca nānyaditi vāraṇaparaṁ kavihṛdayavarttināmaparāṇāmaparisaṅkhyeyatvāt | Ibid.* p. 216.
20. *kāvye tāvallakṣaṇaṁ śarīram ... ... | Ibid.* p. 233.
21. *Ibid.* p. 218.
22. *Ibid.* p. 233.
23. *Kāvyādarśa*, II. 367.
24. *Daśarūpaka*, IV. p. 348.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bhoja, in his *Śṛṅgāraprakāśa* deals with sixty-four *Lakṣaṇas*.[25] He takes some *Lakṣaṇas* from Bharata's *Anuṣṭubh* list and some from the *Upajāti* list and adds some of his own. The twelve new ones introduced by him are - *Spṛhā, Parivādana, Mṛṣodyama, Chalokti, Kāku, Unmāda, Parihāsa. Vikatthana, Yadṛcchāyoga, Vaiṣamya, Pratijñāna* and *Pravṛtti*. With slight variations, his definitions of *Lakṣaṇas* are mostly reproductions of those of Bharata. Bhoja considers the *Lakṣaṇas* as features of drama only. He also considers them as some beautifying elements. He says that these beautifying elements of *Kāvya* (*Dṛśyakāvya*) are generally sixty-four and for the beautification of the composition, they should be used in accordance with *Rasa*.[26] Bhoja shows the distinction between the *Lakṣaṇas* and the *Sandhyaṅgas* by saying that as the first *Lakṣaṇa* called *Bhūṣaṇa* involves *Guṇas* and *Alaṅkāras*, so also the others and because of this factor they differ from *Sandhyaṅgas* which do not involve *Guṇa* and *Alaṅkāras*.[27]

Śāradātanaya in the eighth chapter of his *Bhāvaprakāśana*, discusses the *Lakṣaṇas*. He terms them *Bhūṣaṇas*[28] and considers them to be one of the components in the technique of *Nāṭaka*. At the end, he calls the *Lakṣaṇas* as *Nāṭyālaṅkāras* and mentions their total number as sixty-four.[29] But he enumerates and defines only fifty-four *Lakṣaṇas*. He takes twenty-six from the *Upajāti* list and fourteen from the *Anuṣṭubh* list and fourteen new *Lakṣaṇas* are added by him. These new ones are : *Naya, Spṛhā, Abhijñāna, Nīti, Arthaviśeṣaṇa, Nivedana, Parivāda, Udyama, Parihāra, Āśraya, Ukti, Deśa* and *Praharṣa*. Śāradātanaya's definitions of *Lakṣaṇas* are also modifications of those of Bharata.

The *Candrāloka* of Jayadeva of the 13th century A.D. is perhaps the only proper work on poetics which deals with the *Lakṣaṇas* along with such topics as *Guṇa* and *Alaṅkāra*. But Jayadeva also does not appear to be very sure about the exact nature of *Lakṣaṇas* and its place in *Kāvya*. He mentions only ten *Lakṣaṇas*, viz., *Akṣarasaṁhati, Śobhā, Abhimāna, Hetu, Pratiṣedha, Nirukta, Mithyādhyavasāya, Siddhi, Yukti* and *Kārya*, all from the *Upajāti* list of Bharata. Jayadeva's definitions of *Lakṣaṇas* are brief and clearer than those given by Bharata. In the last verse of the third *Mayūkha*, Jayadeva explains the nature of the *Lakṣaṇas* by saying that as great persons (*Mahāpuruṣas*) like kings have *Lakṣaṇas*, such as a gold-

---

25. *lakṣaṇaiśca catuṣṣaṣṭyā yuktaṁ kurvīta nāṭakam* |
Quoted in Studies on Some Concepts of the Alaṅkāra Śāstra", p. 26.
26. *Ibid.* p. 27.
27. *Ibid.*
28. *ṣaṭtriṁśad bhūṣaṇāni ca* | *Bhāvaprakāśana*, VIII. p. 222.
29. *catuṣṣaṣṭiralaṅkārāḥ kathitā nāṭakāśrayāḥ* | *Ibid.*, VIII. p. 224.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

bright forehead etc., so also the *Kāvyas* have many *Lakṣaṇas*.[30] If we closely examine the *Lakṣaṇas* of Jayadeva, the fact of the transition of the *Lakṣaṇas* to *Alaṅkāras* becomes clearer. Some of his *Lakṣaṇas*, viz., *Mithyādhyavasiti, Yukti, Nirukti, Pratiṣedha* and *Hetu* themselves are counted as *Alaṅkāras*.

Śiṅgabhūpāla, in the third chapter of his *Rasārṇavasudhākara*, while referring to the *Lakṣaṇas* calls them as *Bhūṣaṇas* and considers them to be beautifying elements of the plot of the drama.[31] He follows completely the *Anuṣṭubh* list but the Leśa of Bharata is read by him as *Lekha*. He represents Bharata's own definitions in a concise form. In the definitions of some of the *Lakṣaṇas* such as *Prāpti* etc. *Śiṅgabhūpāla* is clearer than Bharata. He has reproduced Bharata's verses in the definitions of *Nidarśana, Viśeṣaṇa, Padoccaya, Tulyatarka, Tadviparyaya, Atiśaya, Guṇakīrtana* and *Mālā*.

Viśvanātha, in the sixth chapter of the *Sāhityadarpaṇa*, deals with the *Lakṣaṇas* and considers them to be the elements of drama only. He presents the thirty-six *Lakṣaṇas*[32] from the *Anuṣṭubh* list with the slight difference that he replaces the *Kṣobha* by *Saṅkṣepa*. His definitions of some of the *Lakṣaṇas* are concise modifications of those of Bharata. In the case of some other *Lakṣaṇas*, he represents Bharata's own definitions. By the illustrative verses he points out their existence in drama. Though he accepts that some of these *Lakṣaṇas* can be included in either *Alaṅkāra* or *Guṇa* or *Bhāva* or *Sandhyaṅga*, yet he recognizes the significance of their use in a drama.[33]

Apart from these thirty-six *Lakṣaṇas*, Viśvanātha mentions the use of thirty-three *Nāṭyālaṅkāras* in a drama and considers them as the causes of the beautification of a drama. Most of these *Nāṭyālaṅkāras* are *Lakṣaṇas* of the *Upajāti* list. The twelve *Nāṭyālaṅkāras* namely *Āśiḥ, Ākranda, Kapaṭa, Kṣamā, Paścātāpa, Upapatti, Protsāhana, Abhimāna, Anuvartana, Yācña, Ākhyāna* and *Yukti* are the *Lakṣaṇas* of the *Upajāti* list. He has followed the *Anuṣṭubh* list while treating the *Lakṣaṇas* of the same name and presents their definitions with a slight difference. He includes the *Lakṣaṇa* called *Kṣobha* in the list of *Nāṭyālaṅkāras*. The remaining twenty are not found in Bharata's work. Viśvanātha follows Śāradātanaya and takes nine new *Lakṣaṇas* introduced by the latter. These are, viz, *Udyama, Āśraya, Spṛhā, Parivāda,*

---

30. *ityādi lakṣaṇaṁ bhūri kāvyasyāhurmaharṣayaḥ |*
svarṇabhrājiṣṇubhālatvaprabhṛtīva mahībhujaḥ || Candrāloka, III, 11.
31. *śarīraṁ vastvalaṅkuryāt ṣaṭtriṁśadbhūṣaṇaiḥ sphuṭam | Rasārṇavasudhākara*, III, 97, p. 247.
32. *SD.* VI, 171-175.
33. *esu ca kesāṁcidguṇālaṅkārabhāvasandhyaṅgaviśeṣāntarbhāve'pi nāṭake prayatnataḥ kartavyatvāttad-viśeṣoktiḥ | Ibid.*, p. 539.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Nīti, Arthaviśeṣaṇa, Parihāra, Nivedana and *Praharṣa*. Eleven new *Nāṭyālaṅkāras* are introduced by Viśvanātha. These are *Garva, Utprāsana, Āśaṁsā, Adhyavasāya, Visarpa, Ullekha, Uttejanā, Sāhāyya, Utkīrtana, Pravartana* and *Upadeśana*. Though Viśvanātha shows the *Nāṭyālaṅkāras* and *Lakṣaṇas* separately, yet he holds that there is not much difference between them in reality.[34]

In his commentary on Kālidāsa's *Abhijñānaśākuntalam*, Rāghavabhaṭṭa deals with *Lakṣaṇas* and recognized their difference from the *Bhāvas* and the *Alaṅkāras*. He criticizes Dhanika[35] for including the *Lakṣaṇas* in *Alaṅkāras* and *Bhāvas*. *Bhūṣaṇa, Abhiprāya, Prasiddhi, Nirukta, Padoccaya, Udāharaṅga, Anuktasiddhi, Nidarśana, Dṛṣṭa, Mālā, Manoratha, Hetu, Akṣarasaṅghāta* and *Anunaya* are the fourteen *Lakṣaṇas* from the *Anuṣṭubh* list, pointed out by him while commenting upon the *Śakuntalā*. Some of the definitions given by him are taken from Śiṅgabhūpāla.

In his commentary on the *Mālatīmādhava*, Jagaddhara indicates six *Lakṣaṇas* both from the *Anuṣṭubh* and the *Upajāti* lists. He also accepts them as the elements of drama only,[36] and these are *Pṛcchā, Paścātāpa, Ākhyāna, Nidarśanā, Mālā* and *Prasiddhi*. Though he does not exactly quote the definitions of Bharata, yet his definitions resemble with those of Bharata.

Rucipati also calls the *Lakṣaṇas* as *Nāṭyālaṅkāras*.[37] In his commentary on the *Anargharāghava*, Rucipati points out two *Nāṭyālaṅkāras*, viz., *Abhimāna* and *Chalokti* in Act IV. *Chalokti* is not found in the NS. It is first introduced by Bhoja.

Rājānaka Ratnākara, in his *Haravijaya*, mentions about *Lakṣaṇas* and considers them to be elements of *Nāṭaka*.[38]

Rājānaka Alaka, commenting on *Ratnākara*, treats the *Lakṣaṇas* as *Kāvyavyavasthāpakas* and recognizes them to be features of *Kāvya* in general.[39]

---

34. *eṣāṁ ca lakṣaṇanāṭyālaṅkārāṇāṁ sāmānyata ekarūpatve'pi bhedena vyapadeśo gaḍḍalikāpravāheṇa* | *Ibid.*
35. *Commentary of Rāghavabhaṭṭa on Abhijñānaśākuntalam*, Act. I, p. 20.
36. *cf. Commentary of Jagaddhara on Mālatīmādhava*, Act. II, p. 49.
37. *ayamabhimāno nāma nāṭyālaṅkāraḥ* |
Commentary of Rucipati on Anargharāghava, Act. IV, p. 193.
38. *iti rasapoṣayuktimadanujjhitavṛttiguṇavyapāśrayaṁ*
prathitaśubhāṅgalakṣaṇam apūrvakṛtipravaṇātmatāṁ dadhat | *kaviriva nāṭakam* ||
Haravijaya, XXI, p. 286.
39. *Ibid.*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bahurūpamiśra also mentions, as is done by Viśvanātha, the *Lakṣaṇas* and *Nāṭyālaṅkāras* separately in his commentary on the *Daśarūpaka.*[40]

Kumbhakarṇa[41], while commenting upon the twelfth verse of the last canto of the *Gītagovinda*, mentions the *Lakṣaṇas* called *Guṇakīrtana*. He defines *Guṇakīrtana* thus-

bahūnāṁ guṇināṁ yatra nāmārthajanitairguṇaiḥ ।
eko'padiśyate yastu kīrtitaṁ guṇakīrtanam ॥

This *Lakṣaṇa* is found in the *Upajāti* list of Bharata and Kumbhakarṇa follows Bharata while defining it.

Sarveśvara in his *Sāhityasāra*, presents the thirty-six *Lakṣaṇas* of Bharata's *Upajāti* list in *Āryā* verses.[42] He has given the definitions in a condensed form. Though, they cannot claim accuracy, yet his definitions are original and noteworthy.

Lakṣaṇa is mentioned as one of the six *Guṇas* by Acyutarāya in his *Sāhityasāra.*[43]

A careful study of the thirty-six *Lakṣaṇas* of Bharata reveals that there are two classes of *Lakṣaṇas*. Some *Lakṣaṇas* appear as *Alaṅkāras*, being mere turns of expression. There have been found in the later period *Alaṅkāras* of the same names with the *Lakṣaṇas* such as *Saṁśaya, Sandeha, Dṛṣṭānta, Nidarśana, Nirukta, Atiśaya, Viśeṣaṇa, Arthāpatti, Leśa* and *Hetu* etc. The *Alaṅkāra* namely *Śleṣa* is there in the *Lakṣaṇas* namely *Akṣarasaṅghāta* and *Śobhā. Upamā* and *Rūpaka* are parts of the *Lakṣaṇas* namely *Tulyatarka.* The *Alaṅkāra* called *Samuccaya* is involved in the *Lakṣaṇa* namely *Padoccaya.* The *Mālā* is such a *Lakṣaṇa* which is associated with many *Mālā* varieties of *Alaṅkāras* like *Mālārūpaka* etc. Jayadeva establishes this *Mālā* as an element helping a number of *Alaṅkāras.*[44] Among these first type of *Lakṣaṇas*, some are simply *Alaṅkāras* and others have an element of *Alaṅkāra* in them, the expression as a whole being more than *Alaṅkāra.* These *Lakṣaṇas* contain the seeds of many *Alaṅkāras* of the later period. So, Abhinavagupta calls them *Alaṅkārānugrāhakas.* The other

---

40. *Studies on Some Concepts of the Alaṅkāra Śāstra''*, p. 36.
41. *Ibid.*, pp. 36-37.
42. *cf.* as quoted by *V. Raghavan, Ibid.*, p. 37.
43. *dharmā rasā lakṣaṇāni rītyalaṅkṛtivṛttayaḥ ।*
rasikāhlādakā hyete kāvye santi ca ṣaḍguṇāḥ ॥ *Sāhityasāra* of Acyutarāya, 1.20, p. 8.
44. *mālā paramparā caiṣā bhūyasāmanukūlake ।*
manuṣye bhavataḥ kvāpi hyalaṅkārāṅgatāṁ gate ॥ *Candrāloka*, V. p. 120.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

class includes *Lakṣaṇas* like *Upadiṣṭa, Bhraṁśa, Anunaya, Dākṣiṇya, Grahaṇa, Pṛcchā, Kṣobha* etc. These are mostly *Bhāvas* or actions resulting from *Bhāvas*. Bharata says the *Lakṣaṇas* are either *Arthāpekṣa* or *Kriyāpekṣa*. Thus he also realizes this double character of his *Lakṣaṇas*. The *Arthāpekṣa Lakṣaṇas* are turns of expression and are closely related to the *Alaṅkāras*. On the other hand the *Kriyāpekṣa Lakṣaṇas* are related to *Bhāvas*. With a proper understanding of this duel facets of the *Lakṣaṇas*, the noted rhetorician Dhanañjaya, rightly includes some of them in *Alaṅkāras* and some in *Bhāvas*. It can be said that owing to their double role in literary compositions, *Lakṣaṇas* do exist in Sanskrit poetics as one of the interesting topics. Moreover, a careful observation leads to hold that the *Lakṣaṇas* are endowed with certain features for which these literary elements deserve acceptability in the domains of both *Bhāva* and *Alaṅkāra*.

***

BIBLIOGRAPHY

Abhijñānaśākuntalam of Kālidāsa with the commentary of Rāghavabhaṭṭa, Ed. by Narayana Balakrishna Godbole, 10th Ed., Nirnaya Sagara Press, Bombay, 1933.

Anargharāghavam of Murāri, with the commentary of Rucipati, Ed. by Pandit Durgaprasad and Laxman Sastri Pansikar, 5th Ed., Nirnaya Sagara Press, Bombay, 1937.

Bhāvaprakāśana of Śāradātanaya, Ed. by Yadugiri Vatiraja Swami and K. S. Ramaswami Sastri, Gaekwad's Oriental Series, Baroda, 1930.

Candrāloka of Jayadeva, Ed. by Gangasagar Rai, Chowkhamba Sanskrit Sansthan, Varanasi-I, 7th Ed., 2003.

Daśarūpaka of Dhanañjaya, with the commentary of Dhanika, Ed. by Sudhakara Malaviya, Chowkhamba Krishnadas Academy, Varanasi, 3rd Ed., 2006.

Haravijaya of Rājānaka Ratnākara, with the commentary of Alaka, Kavya Mala Ed. 22, 1890.

Kāvyādarśa of Daṇḍin, Ed. by Ramacandra Misra, Chowkhamba Vidyabhawan, Varanasi - 1, Rev. Ed., 2005.

Mālatīmādhava of Bhavabhūti, with the commentary of Jagaddhara, Ed. by M. R. Kale, Motilal Banarasidass, Delhi-7, 3rd Ed. 1967.

Nāṭyaśāstra of Bharata, with *Abhinavabhāratī*, Ed. by Kanhaiyalal Joshi, Parimal Publications, Delhi-7, 2nd Ed. 1988.

Rasārṇavasudhākara of Śiṅgabhūpāla, Ed. by T. Ganapati Sastri, Superintendent Government Press, Trivandrum, 1916.

Sāhityadarpaṇa of Viśvanātha, Ed. by Sesaraja Sarma Regmi. Krishnadas Academy, Varanasi, 9th Ed., 2001.

Sāhityasāra of Acyutarāya, Ed. by Panshikar Wasudeo Laxman Shastri, Nirnaya Sagar Press, Bombay, 1906.

Raghavan, V., 'Studies on Some Concepts of the Alaṅkāra Śāstra', The Adyar Library, Adyar, 1942.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SCIENTIFIC LITERATURE IN SANSKRIT AND ITS RELEVANCE

BHAGIRATHI BISWAS*

Sanskrit has made an important contribution to the World civilization. Indian cultural traditions beginning from the Vedic literature are the oldest records in the World civilization. This glorious heritage is imbedded in Sanskrit, the divine, sweet, rich and most scientific language on the earth. Through this language and the science of its branches cultural relationship of India with Greece, Rome, Babylon, Iraq, Iran, Arabia, Egypt, Shyam (Thailand), China, Japan, Burma, Indonesia and other countries in ancient days was established. Today also for cultural relationship with India and abroad the Sanskrit knowledge and skills are used as a most important vehicle. The study of the subject will certainly pave the way for universal brotherhood and attainment of peace in personal and social life. Sanskrit is a subject not simply dealing with some themes of love, beauty or morality, but encompassing all the branches of study prevalent in ancient India. It includes different branches of humanities like linguistics, rhetoric, grammar, music, dance, philosophy, logic, ethics, economics, political science etc. and also those of science such as astronomy, mathematics, botany, biology, medical science, physics, chemistry, warfare etc. Sanskrit is therefore, a subject which represents the whole of Indian's past. The Vedic civilization of India flourished before the 4000 B.C., and since then this country was on march of progress. During this period, there were born hundreds of sages who contributed to almost all the branches of study. The ancient India is such a wonder to human civilization that the more one goes deep into its achievements, the more one becomes astonished to find the intensive and varied studies of the sages of that remote antiquity. All the contributions of these ancient sages are in Sanskrit language.

The volume of Sanskrit literature is enormous. It possesses *Līlāvatī*– mathematics, Pāṇini's grammar, Kauṭilya's *Arthaśāstra*, Āyurvedic medicine and *Caraka* etc. It has also aeronautical sciences of Bharadvāja. There is no knowledge and learning in the world which is not found in Sanskrit.

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 79-86.

* Department of Sanskrit, Assam University, Silchar-788 011, India, E-mail: biswasnb2001@yahoo.co.in

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The present century is the century of knowledge, information and globalization which demands sharing of knowledge and its management through mutual understanding. The Indian store-house of knowledge is in Sanskrit. But it is a matter of regret that the knowledge of science, medicine, trade and commerce which is available in Sanskrit literature is not yet properly studied.

I

Technical Literature in Sanskrit means that aspect of literature, which belongs or pertains to mechanical arts and applied sciences, or is related to particular subjects such as Agriculture, Medicine (*Āyurveda*), Trade, Commerce and Shipping, etc. In this paper, investigation is to be made about the contribution of technical Sanskrit literature like Agriculture, Trade, Commerce and Industry as recorded in the text to the development process in ancient India.

At the outset, we may contend that Sanskrit is not a 'single subject': it contains a 'number of disciplines' within itself. Sanskrit is indeed a language not only of Vedic, Classical, Philosophical literature but also of all the Indian technical sciences. It was the only language in which the whole of India expressed all her best thoughts and practices for the last 2 or 3 thousands years. But it is a matter of great regret that these technical subjects have not received any serious attention of the scholars so far. This is proved by the fact that on our educational curriculum, hardly any course is offered on these technical literatures. Although some articles, papers and books have been published on some technical aspects, those works do not reflect the use of original Sanskrit texts, and most of the works are descriptive in nature. Hence, it is imperative to take up such a study to examine the original Sanskrit texts and materials of technical literature along with their different types of interpretation and their applicability to the modern world of science and technology. The present study "Scientific literature in Sanskrit and its Relevance" has been designed to fulfill this need partially.

Hence, the following two major objectives were there for the study: (a) to find out text material in Sanskrit literature related to technical branches of study. (b) to study various technical branches, such as Agriculture, Trade, Commerce, Industry and Shipping etc.

II

It can be said that in ancient India the technical Sanskrit literature had made scientific contribution almost in all the branches of knowledge especially agriculture, trade and commerce which has great bearing and relevance to the modern Indian agriculture, trade,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

commerce and industrial situation. The great advancement in agriculture in ancient India and the thorough knowledge of the minute details of agricultural pursuits possessed by Indian economists are seen not only in the treatises of Kauṭilya followed by Śukra but also even in the Vedic and Smṛti literature. The agricultural persuits are available in the Vedas. It is stated in *Atharvaveda.*

Indraḥ sītāṁ ni gṛhnātu tāṁ pūṣābhi rakṣatu ।
Sā naḥ payasvatī duhāmuttarāmuttarāṁ Samām[1] ॥ A-III : 17:4 ॥

May the resplendent Lord, Indra, hold down the furrow, let Pūṣan, the Lord of protection defend it. Let it rich in milk, furnish us more and more every summer. (See also Ṛg. IV: 47:7).

Farmer should plough the field and after sowing the seeds should level the ground and, thereafter, supply water at proper intervals. He should protect the field from all sides. He will thus have a nice yield of crop. This verse of the *Atharvaveda* reveals that the process of cultivation was so scientific where the farmer is to follow various steps for cultivation. He is to supply the water in proper intervals and also to protect the land for obtaining good crops. He has to use good agricultural implements and to use manure at proper time.

Śunaṁ suphālā vi tudantu bhūmiṁ
śunaṁ kīnāśā anu yantu vāhān ।
Śunāsīrā haviṣā tośamānā
supippalā ouṣadhīḥ kartamasmaī[2] ॥ A-III : 17:5 ॥

Successfully, may the good ploughsharer insert or thrust apart the soil (earth); successfully, let the plough men follow the beasts of draft (*vāhana*), O *Sunāsīra*, do you both, furnishing the oblation or giving the ceremonial (*āhuti*) make the herbs rich in berries (*Suphalā*) for this person. (see also Ṛg-IV : 47:8).

An expert farmer uses good agricultural implements, employs healthy oxen, furnishes water and manure at proper time and thus gets abundant yield.

Development of land was the principal factor in the success of agriculture. The State and the community were enjoined to strive for the prosperity of agriculture. The creation of a

---

1. *Atharvaveda* : III – 17 – 4
2. *Atharvaveda* : III – 17 – 5

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

beneficial interest by law in favour of the person who first cleared the forest or reclaimed waste land under cultivation, which were laid down as duties. It is revealed in Kauṭilya's *Arthaśāstra*.[3]

III

There are clear references of trade in distant lands for profit in the hymns of the *Ṛgveda*.

Taṁ gūrtayo nemanniṣaḥ parīṇasaḥ
samudraṁ na sañcaraṇe saniṣyavaḥ ।
Patiṁ dakṣasya vidathasya nū saho
giriṁ na venā adhi roha tejasā[4] ॥ Ṛg-1:56:2 ॥

His (i.e. of the lower self) admirers, the sense-organs, bearing the sense-enjoyments, are thronging round him like rivers round the ocean. (O sense-organs), rise up at once with a hymn of praise to the self, the protector of the solemn sacrifice, just as women climb a mountain (for picking up flower).

Venaḥ= loving; women (Sāyaṇa); also wisemen (Nigh 3.15). *girim* = mountain, also clouds (Daya; also Nigh-1.10).

The prayers and oblations offered for "gaining a hundred treasures" are also probably those of merchants seeking divine aid for success in trade.

Idhmenāgna icchamāno ghṛtena juhomi
havyaṁ tarase balāya ।
Yāvadīśe brahmaṇā vandamāna imāṁ
dhiyaṁ śataseyāya devīm[5] ॥ Ṛg-III : 18:3 ॥

Desirous of wealth and overwhelming might, I offer you, O adorable Lord, my dedicated actions further enlivened by devotion and supported by knowledge. Praising you with sacred hymns, as much as I can, I propitiate you, that you may render this praise resplendent with infinite treasure. Note- when applied to the ritual fire, *ghṛta* is butter, and *idhma* is wood fuel, and *havya* is the offerings of cereals and herbs. On the spiritual side, *ghṛta* is devotion,

---

3. *Arthaśāstra* : II – Book
4. *Ṛgveda* : I – 56 - 2
5. *Ṛgveda* : III – 18 – 3

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

bhakti or *upāsanā*, *idhma* or fuel is the *karma* or dedicated actions and *havya* is the divine knowledge or *jñana*.

Apart from trade with foreign countries, there must have been quite an extensive inland trade, but no definite details are available. Trade as an important form of economic activity appears to have existed from the Vedic or even proto-historic times in India, and its indispensable accessories- money, currency, credit, exchange, and banking – were freely used and understood not only by the trading community and the administrative staff but by the mass of people as well. It is revealed from the following *mantra* of the *Atharvaveda*.

Bhaga praṇetar bhaga satyarādho
bhagemāṁ dhiyamudavā dadannaḥ ।
Bhaga pra ṇo janaya gobhira-
śvair bhaga pra nṛbhir nṛvantaḥ syāma[6] ॥ A-III : 16:3 ॥

O Lord gracious, the foremost guide to our sacred work and faithful promisor of wealth, may you granting our wishes, make our ceremony effective, and enrich us with wisdom and vitality. May we, O gracious Lord, be rich in leaders and followers. *gobhir* = with wisdom, *asvaih* = with vitality, (see also Ṛg VII: 41:3).

O God, the Lord of Wealth, please augment our earthly possessions by bestowing on us more kin and horses, etc. and let us become rich with them. Further we can observe that how skill and techniques of business to be acquired from the *mantra* :

Indramahaṁ vaṇijaṁ codayāmi
sa na aitu puraetā no astu ।
Nudannarātiṁ paripanthinaṁ mṛgaṁ
sa īśāno dhanadā astu mahyam[7] ॥ A-III : 15:1 ॥

I urge the resplendent one (Indra), the trader. May he come to us and be our leader. Slaying the defaulter (who does not pay our dues), the high-way man and wild beast, may he become the master as well as bestower of riches for me. *Paripanthinam* = Highway man, the thief or robber.

One should learn the art of business from an experienced person who possesses acumen in such affairs and under his able guidance one should expand his own business and make profit.

---

6. *Atharvaveda* : III – 16 – 3
7. *Atharvaveda* : III – 15 – 1

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Yena dhanena prapaṇaṁ carāmi
dhanena devā dhanamicchamānaḥ ।
Tanme bhūyo bhavatu mā kanīyogne
sātaghno devān haviṣā ni ṣedha[8] ॥ A-III : 15:5 ॥

O enlightened ones, may this money, with which I strike my deals, desiring money out of money, go on increasing for me; may it never decrease. O adorable leader, may you appease with offerings those enlightened ones who want to kill the profit.

A person newly entered into business, should consult other leading businessmen, learn from them the business skill to earn profit in a proper way. He should thus increase his wealth but should not indulge in irreligious ways to make profit. Just as horses after having travelled some way, are fed with grass, etc. and they feel relieved so the business community after constructing markets feel relieved, earn more money and never be victim of any suffering.

Todays concept of globalization and international relations were available in the various Vedic *mantra* as well as in the *Arthaśāstra* with special reference to Trade and Commerce. The terms and conditions of trade relationship were also there. The skill and the technique of business were also there. For the purpose of business the transport and communication for which the ships were to be built up for the voyages on the seas are indicated. Thus it reveals that in every sphere of growth and development the people of the age used to make a prayer to different Gods for the material well being in different manner which reveals the scientific attitude.

Industry and skills is the backbone of a country or of a nation and *Vedas* lay much stress for the encouragement of the same.

Tvaṁ no agne sanaye dhanānāṁ
yaśasaṁ kāruṁ kṛṇuhi stavānaḥ ।
Ṛdhyāma karmāpasā nevena
devairdyāvāpṛthivī prāvataṁ naḥ[9] ॥ Ṛg-1:31:8 ॥

The adorable God who is praised by us, makes our devotee illustrious so that he wins for us stores of riches; may we improve upon the fire-ritual with new innovations; may this earth and heaven, along with Nature's other bounties, provide us with protection.

---

8. *Atharvaveda* : III – 15 – 5
9. *Ṛgveda* : I – 31 – 8

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

O God! Create among us, such noble and learned persons who are in the known of all arts and sciences, so that they may lead us for obtaining wealth by establishing industries and enterprises by utilizing all the resources available.

Tugro ha bhujyum aśvinodameghe
rayiṁ na kaś cin mamṛvan avāhāḥ ।
Tam ūhathur naubhirātmanvatībhir
Antarikṣapruabhir apodakābhiḥ[10] ॥ Ṛg- 1:116:3 ॥

O twin- divines, save us from the wicked and send the benevolent helping band of people forming a corps to the sea as a dying man parts with his riches. Whereas this helping corps is involved in difficulties; while fighting against pirates, you help us in rescuing them in your floating boats over the ocean and thus you help them in keeping out of waters.

Men desirous of acquisition of wealth and enjoyment in life should fulfil their desires with the help of physical sciences by constructing ships of wood, iron, etc. and by using fire and water (for generating steam for propulsion). They may take voyages on the seas.

Anārambhaṇe tad avīrayethām
anāsthāne agrabhaṇe samudre ।
Yad aśvinā ūhathur bhujyum astaṁ
śatāritrāṁ nāvamātasthivāṅsam[11] ॥ Ṛg- 1:116:5 ॥

O twin-divines, thus by your volour you achieve success where apparently there is nothing to support, nothing to rest upon and nothing to cling to. And here with the help of a hundred old ships, you are able to help the rescuing corps, and deliver it back to its own headquarters (as if brought back to the fathers house).

It is also available in the *Arthaśāstra* that Kauṭilya advocates State monopoly of industries on the basis of risk, cost or rarity. The State was advised to become both the manufacturer and trader, and to sell articles through departmental agency. Mines, comprising those of

10. *Ṛgveda* : I – 116 – 3
11. *Ṛgveda* : I – 116 – 5

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

gold, silver, diamonds, gems, precious stones, copper, lead, tin, iron and bitumen, which provided the main source of State revenue, were nationalized. This type of management of trade and industries has great resemblance with the modern system of nationalization of trade and industry.

So the present study reveals that the Sanskrit technical literature can be used as the store-house of the sources of modern policy formulation and implementation of the privatization, nationalization as well as globalization of agriculture, trade, commerce, industries etc.

*****

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JAYADEVA'S CONCEPT OF ŚRĪ RĀDHĀ AND ITS IMPACT ON THE ORISSAN CULTURE

S. JENA*

Jayadeva's *Gītagovinda* shines like a luminous star in the firmament of Indian lyrical poetry (*gīti-kāvya*). It describes the love-sports of Śrī Rādhā and Śrī Kṛṣṇa in twelve cantos, consisting of twenty four songs. The songs are sung either by Śrī Kṛṣṇa or Śrī Rādhā or by the latter's maid and are connected by brief narrative passages. The appropriate musical mode and rhythm (*rāga*) for each and every song are given in the text. Since it is more often sung than enacted, this musical poem, so to say, is a kind of drama, of the type of *rāgakāvya*. Written in sweet sonorous language and full of mellifluous verses, not only does it exercise a tremendous influence on later literature, art and culture, but also it happens to be a valuable document of the medieval and contemporary Vaishnavism.

Śrī Rādhā plays a vital role in the *Gīta-govinda*. S. C. Mukherjee and B. S. Miller have vividly discussed the origin and development of the concept of Śrī Rādhā in their respective works.[1] Until the *Gīta-govinda* of Jayadeva datable to 12th century A.D., this concept had little developed. Even in the *Śrīmad-Bhāgavata Purāṇa* (*Rāsapañcādhyāya*, X. 29-33) which contains an account of the love-sports of Śrī Kṛṣṇa and the *gopīs*, there is no clear reference to the name of Śrī Rādhā as the most beloved of Śrī Kṛṣṇa. In the entire text, we meet with a veiled reference to her name in the verse-

anayā-rādhito nūnaṁ bhagavān harirīśvaraḥ ।
yan no vihāya govindaḥ prīto yām anayad rahaḥ ॥ (*Bhāg.* P. X. 30.28)

which literally means-Lord Hari (Śrī Kṛṣṇa) has surely been satisfied by this maiden, for deserting us (the other *gopīs*), Govinda pleased with her, led her in secret. So the interpretation

---

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 87-94.

* L/395, Baramunda H. B. Colony, Bhubaneswar - 751003.

1. Mukherjee, S. C. - *A Study of Vaishnavism in Ancient and Medieval Bengal*, Appendix-A. pp. 183-192; Miller, B. S. - *The Gīta-govinda of Jayadeva*-Introduction 5. Rādhā : Consort of Kṛṣṇa's Spring time passion, pp. 26-37.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of this verse as done by the Vaishnavites is doubtful.[2] Besides, the major Purāṇas like *Padma* (VI. *Uttarakhaṇḍa*, Chs. 245-252; *Pātāla-Khaṇḍa* Ch. 69 ff), *Brahma-vaivarta* (Part. II Chs. 7-32, 52-55, 63-129), *Nāradīya* (I. 82. 37-214, I. 83. 10-32, 44-47, 88. 7-15) and minor Purāṇas like *Śiva* (II. iii. 2.30.4) and *Devī-Bhāgavata* (IX.1) giving a somewhat detailed description of the origin of Rādhā and her divine form (of course not in a unified manner in one place) are of much later date.[3]

Prior to *Gīta-govinda* (12th century A.D.), Miller in her work, gives a chronological catalogue of texts beginning with Hāla's *Satasāi* (dated 1st to 7th century by various scholars) and ending in Govardhana's *Āryāsaptaśatī* (late 1200 A.D.) where stray verses speak of the secret love of Rādhā and Kṛṣṇa. And she rightly concludes that "the character of Rādhā and her unique association with Kṛṣṇa that Jayadeva brought to his *Gīta-govinda* from earlier literature, is not apparent from any single source."[4] So it is clear that in 12th Century A.D., Jayadeva's borrowing of the idea of Śrī Rādhā cannot be traced back to one source only, but he fully depends upon many stray verses and obscure references as available to him from different texts to finally shape the figure of Śrī Rādhā. And lastly, Miller remarks that the relative obscurity about Rādhā in the earlier literature, encourages the view that "Jayadeva had invented "Rādhā". Although he clearly did not invent her, he did create a unique heroine for Indian devotional literature."[5]

So we can emphatically say that Śrī Rādhā comes to occupy the position of highest type of devotee in the *Vaiṣṇava* doctrine after Jayadeva and Nimbārka (1350 A.D.) who made the worship of Śrī Rādhā most exclusive in his cult. She becomes the central theme of the later *Parakīyā* thought of the school. It is the *Vaiṣṇavas*, particularly the Caitanyaites of 16th century A.D. who ennobled Śrī Rādhā and made her a symbol of human soul's passionate

---

2. For details *vide* Mukherjee, S. C., *Op. cit.*, Appendix-A pp. 189-192.
3. *Vide* Gangadharan, N - *Voice of the Orient* (A Tribute to Prof. U. N. Dhal), p. 114.

   It may be noted here that in the article "Development of Rādhā cult in the Purāṇas" (*Voice of the Orient* pp. 114-117) on the basis of references to Rādhā, Gangadharan classifies the eighteen major Purāṇas into four groups and holds that *Vāyu* (104.52), *Brahmāṇḍa* (III. 42.21, 47-48; 43.21, 29; 44.29) *Matsya* (13.38) and *Skanda* (II. 9.26-30) contain very short and stray references to Rādhā. He further points out that while early Purāṇas such as *Agni, Garuḍa, Kūrma, Mārkaṇḍeya, Viṣṇu, Brahmā, Vāmana, Varāha, Liṅga* and *Bhaviṣya*, lack any reference to Rādhā (p. 114), a lot of material has been added to other Purāṇas in successive stages at different periods of time. Particularly in order to glorify the Rādhā-Kṛṣṇa cult the *Brahma-Vaivartta Purāṇa* seems to have been revised many a time before coming to its present shape (pp. 116-117).
4. See Miller, B. S. *Op. cit.* Introduction, 5. Rādhā, p. 29.
5. *Ibid.*, p. 37.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

love for the Supreme Being, that is, Śrīkṛṣṇa. In the *Gīta-govinda* the love passion of Śrī Rādhā standing for the human soul, attains its heightened glory in canto XII. 24. 20-21 where it is all peace and bliss with the Supreme Brahman.

Here it will not be out of place if we mention a word or two about Rāya Rāmānanda who may be regarded as another Jayadeva, for his *Jagannātha-Vallabha-nāṭaka* is a dramatic display of the entire theme of *Gīta-govinda* with slight variation. In this play in course of depicting the Rādhā-Kṛṣṇa episode, Rāya Rāmānanda brings home to his readers the same idea of Rādhā (i.e. human soul) incessantly yearning for Kṛṣṇa (i.e. Supreme Spirit). In Act I. 36 of the *Jagannātha-vallabha-nāṭaka,* just at the sound of the flute of Śrī Kṛṣṇa, Śrī Rādhā abandoned all her modesty and enters the pleasure garden. Here the sound of the flute represents the clarion call of the Supreme Being to the individual soul that Śrī Rādhā stands for. This concept is corroborated in Act III.5,[6] where Śrī Rādhā admits that in the sound of the flute, she repeatedly listens to the voice of the Supreme Spirit, resembling the chant of the sweet *Sāmaveda,* she starts meditating upon her association with Śrī Kṛṣṇa, endowed with the glow of the rising Sun and the Moon. In consonance with *Vaiṣṇava* philosophy, it is nothing more than human soul's irresistible temptation to be united with the Supreme God Śrī Kṛṣṇa. In the words of Kinsley. "Rādhā represents the human devotee who gives up everything in order to cling to the Lord and Kṛṣṇa represents God, irresistibly beautiful and attractive." The aim of Kṛṣṇa devotees is to develop or uncover the Rādhā dimension within themselves, that tendency within all human beings to devote themselves entirely and passionately to Kṛṣṇa.[7]

Of the five types of devotion, viz. *Śānta, dāsya, sakhya vātsalya* and *kāntā-bhāva* or *mādhurya*, Rādhā's love and attachment for the Lord, comes under the last category. In this category the devotee establishes a fond relationship of beloved with the Lord being his lover. Hence, it is called *kāntā-prema-bhakti* or *mādhurya-bhakti.* In this relationship, the devotee, irrespective of sex, would centre all his or her thoughts in the divinity as his beloved and would be finally united with him. Since *kāntā-prema-bhakti* possesses all essential features of other four devotions, it surpasses them all, stands as the foremost one in the field of devotional love.

---

6. *śrāvaṁ śrāvaṁ susāma śrutisamita parabrahma vaṁśīprasūtaṁ*
darśaṁ darśaṁ trilokīvarataruṇa-kalākelilāvaṇyasāram ।
dhyāyaṁ dhyāyaṁ samudyaddyumaṇi kumudinībandhurociḥ saroci
sacchāyaṁ śrīkāntasaṅgaṁ..... ॥
Jagannātha-Vallabha-nāṭaka, Act III. 5.

7. Kinsley, David - *Hindu Goddesses,* Ch. 6 "Rādhā", p. 82.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Now coming to Jayadeva's Śrī Rādhā as depicted in the *Gīta-govinda*, we notice that she is not a *svīyā nāyikā* in the dramatic lyrical poem under discussion. She is *anyā* or *parakīyā* i.e. she belongs to another. Though her marital status is not specified in the *Gīta-govinda*, it is certain that Kṛṣṇa has not married her; as a legally wedded wife (*svīyā*), she has no formal claim on him. On the other hand, Śrī Kṛṣṇa consorts with other *gopīs* in the *Gīta-govinda* and he is classed as a *dhīra-lalita-nāyaka* as he wantonly takes delight in loving many such women (*svachhandam bahuvallabhaḥ sa ramate*).[8] In the forest of Vṛndāvana, on the banks of river Yamunā, the love-sports of Śrī Kṛṣṇa take place with all secrecy and Rādhā, risking the fears of the dark night, the thick forest and public censure, ardently proceeds to the rendezvous to meet with her dear lover. This eagerness of the *Parakīyā nāyikā*, despite all hazards, to meet with the lover and her constant planning for secret meetings away from public view which is absent in case of a *Svīyā*, is indeed the foundation stone on which the whole edifice of the devotional philosophy of *Gauḍīya* Vaishnavism stands. And the Chaitanyaites always lay emphasis on *gopī-bhāva* or say the *madhura-bhāva-upāsanā* as the only method for the worship of the Lord.

Before the 16th Century A.D., worship and adoration of divinities with the feelings of servitude was prevalent in the different parts of India. Religious thinkers like Rāmānuja (1017-1137 A.D.) in the South and Rāmānandasvāmin in the North were propounders of *dāsya-bhakti-upāsanā*. Particularly the *Śrīvaiṣṇava* cult of Rāmānuja, was the foremost adherent of the *dāsya* type of adoration. Traditional texts such as *Śāṇḍilya-sūtra* and *Nārada-pāñcarātra* had also laid emphasis on *dāsya-bhakti*. Coming to the 15th Century, we notice that *Śuddhādvaita* doctrine of Vallabhācārya (1379 A.D.) favoured the worship of child Kṛṣṇa (*Bāla-gopāla*) with *Vātsalya-bhakti*. And if we are to believe in Kṛṣṇadāsa Kavirāja's *Caitanya-caritāmṛta* Part II, Ch. 8, Caitanya after having been instructed *Kṛṣṇa-bhakti-tattva* on the banks of river Godāvarī in the South, in the year 1510 by Rāya Rāmānanda, for the latter had a clear conception[9] regarding the loving adoration of the Supreme Lord with *Kāntā-bhāva* devotion, gave rise to a new doctrine i.e. *Gauḍīya* Vaishnavism. Later, its entire theological system was worked out and given a concrete shape by the six *Gosvāmins* of the school.

Thus, Jayadeva's Śrī Rādhā becomes an icon in the *Kāntā-bhāva-prema* or *mādhurya-bhakti* and plays a pivotal role in the later *parakīyā* thought. The *Gīta-govinda* too comes to enjoy the status of an indispensable document in the eyes of adherents of *Gauḍīya* Vaishnavism.

---

8. Miller, B. S. - The *Gīta-govinda of Jayadeva*, Canto.7. song 15.30.
9. For details see Jena. S. - "Contribution of Rāya Rāmānanda to the Philosophy of Devotion" in *Studies on Indian Culture, Science and Literature* (Prof. K. C. Sarma Felicitation Volume), pp. 121-123.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It is in the *Brahma-Vaivartta-Purāṇa* that Rādhā's position as a female divinity has been raised like anything. Like other goddesses of the *Śakti* cult such as Durgā, Kālī etc., many stories have been woven around her in order to enhance her image in the public eye. She is identified with *Prakṛti*, Kṛṣṇa being identified with *Puruṣa*. The entire universe is said to have been emanated from her. Not only is she protrayed as a paradigm of devotion in the sixteenth century dramas of Rūpa Gosvāmin, but also in the metaphysical speculation of the theologians of the movement. She is identified with *hlādinī Śakti* (the *Śakti* of bliss) of Kṛṣṇa which is understood to be the refined essence of godhead. In the theological vision, Rādhā takes the position of Kṛṣṇa's eternal *Śakti* and in her absence Kṛṣṇa is considered to be dead just like the model of other divine couples-Śiva-Pārvatī, Viṣṇu-Lakṣmī etc. Thus in the philosophic teachings of Bengal Vaishnavism, Rādhā becomes an object of veneration for the Kṛṣṇa devotees.

After attaining such a higher status in the *Gauḍīya* Vaishnavism, Rādhā comes to be still more elevated in Orissa. She is deified and receives, worship and adoration at Sākṣī-Gopīnātha temple at Sākṣī-Gopāla in the district of Puri, Orissa. As far as the history of Sākṣī-Gopīnātha temple is concerned, it is not only constructed under the patronage of Rāmacandra Deva, the last king of Bhoi dynasty of Orissa, but also two *Brahmacārins* namely Bābā Brahmacārī and Hari Nārāyaṇa *Brahmacārī*, have played an important role in the construction of the temple. It is said that the image of Sākṣī-Gopīnātha was brought by Puruṣottamadeva, a king of solar dynasty of Orissa, after his conquest of Kāñcīnagara in the South. This image was first of all, installed at Cuttack, then at Rathipura, next in the village Kantalavāi near Cilikā lake and finally in the Siddha Vakala garden at Satyavādī. Thanks to the efforts of Bābā Brahmacārī, in the year 1851, who started a separate temple for Sākṣī-Gopīnātha and it took five years for completion.[10] But at that time, the image of Gopāla or say Śrī-Kṛṣṇa was without Rādhā. How the image of Rādhā came into being and how it was placed beside Gopīnātha in the main shrine ? There is a different story about it which is still now prevalent in Sākṣī-Gopāla area. It is said that the temple priest Bela Mahāpātra had a daughter named

---

10. *Vide* Dash, Chintamani - "Sākṣī-Gopāla" (Oriya), *Oḍiśāra Devadevī* (Oriya), pp. 118-119.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Lakṣmī. She was a paragon of beauty. She was a great lover of Gopāla and everyday she used to go to the temple of Sākṣī-Gopīnātha to pay her obeisance to the Lord. In course of time, she developed such unflinching and unswerving faith and devotion in Him that she almost became mad after Him. And lastly, on the day when the image of Rādhā was installed in the temple, she breathed her last and got merged in the said image.[11]

Now from the foregoing accounts of the temple and the story of Lakṣmī, it seems that the two *Brahmacārins* were most probably the followers of *Gauḍīya* Vaishnavism or Caitanyaites who have taken pains for the construction of the said temple in order to popularise the philosophy of *gopī-bhāva* or *madhura-bhakti-upāsanā* among the people. And the story of Lakṣmī, is nothing more than a replica of South Indian Godā[12] or Āṇḍāl story with slight modification, the story in which the lady Āṇḍāl due to her extreme fascination for Śrī Raṅgam, got merged in the body of the Lord at Śrī Raṅganātha temple.

After the installation or say the addition of Rādhā image in the Sākṣī-Gopīnātha temple, it is now a pious duty of the Kṛṣṇa devotees that they pay a visit tto the Sāksī-Gopīnātha at Sākṣī-Gopāla in order to have a glimpse of the feet of goddess Rādhā on *anlā navamī* day i.e. the ninth day of the bright fortnight in the month of *Kārtika*.

In honour of Rādhā, we also observe the most popular *vrata* "*Rādhāṣṭamī*" on the 8th day of the bright fortnight of *Bhādrapada*. This day is the birth day of Śrī Rādhā. Just as *Kṛṣṇa-janmāṣṭamī* is celebrated on the 8th day of the dark fortnight of *Bhādrapada*, *Rādhāṣṭamī* or

---

11. See also Dash, Chintamani - "Sākṣī-Gopāla" (Oriya) *Ibid.*, pp. 120-121.
12. Godā, later known as lady Āṇḍāl, was the foster-daughter of the Tamil Saint Viṣṇu-Citta who was popularly known as Periyalvar. In the sacred atmosphere of his house, Godā grew up with utmost devotion to God. Her devotion to Kṛṣṇa became so intense that she came to look upon Him as her lover, and she resolved to marry Him. She even went to the extent of putting on the garlands prepared by her father foı the deity and her father dropped the idea of offering those garlands used by Godā to the deity. But in a dream, the deity told Periyalvar that only the garlands put on by Godā, should be used for his adoration. As the legend goes, Godā got merged in Lord Raṅganātha as soon as she entered the sanctum sanctorum of the temple (*Vide* Jena. S. - "Contribution of Rāya Rāmānanda to the Philosophy of Devotion", *Op. cit.* p. 122).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Rādhā-janmāṣṭamī is observed on the 8th day of the bright fortnight of the said month every year. In depicting the birth story of Śrī-Rādhā, the *Padma Purāṇa*, IV *Brahmakhaṇḍa*, Ch. 7 40-42, says that when king Vṛṣabhānu was engaged in purifying the ground for the sake of a sacrifice, from that sacrificial ground, on the 8th day of the bright fortnight of *Bhādrapada*, was born Rādhā whom the king took to his palace and offered to the queen for bringing her up.[13]

The worship of Rādhā on the day of *Rādhāṣṭamī*, destroys many grave sins and its observance is full of merits (*Padma Purāṇa*, IV *Brahma-Khaṇḍa* Ch. 4. 45-50). In glorifying *Rādhāṣṭamī*, the same *Purāṇa* alludes to the story of a courtesan named Līlāvatī and narrates how in consequence of observing this *vrata* in the company of some righteous people, the fawn-eyed lady was absolved of all her sins and when she accidentally met her death on account of a snake-bite, by the messangers of Viṣṇu, she was carried to *Goloka* where she enjoyed the proximity of Rādhā and Kṛṣṇa.[14]

Thus the concept of Śrī Rādhā which had little developed before 12th century A.D., becomes an icon or symbol of *Kāntā-bhāva prema* or *Mādhurya bhakti* and eventually through deification, comes to be an object of worship and adoration by the people.

***

13. भाद्रे मासि सिते पक्षे अष्टमीसंज्ञिके तिथौ । *40*
वृषभानोर्यज्ञभूमौ जाता सा राधिका दिवा ।
यज्ञार्थं शोधितायां च दृष्टा सा दिव्यरूपिणी ।। *41*
राजाऽऽनन्दमना भूत्वा तां प्राप्य निजमन्दिरम् ।
दत्तवान् महिषीं नीत्वा सा च तां पर्यपालयत् ।। *42*
Padma Purāṇa, IV Ch. 7.

14. *Vide Padma Purāṇa* IV, *Brahma-Khaṇḍa* Ch. 7. 13-31.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

BIBLIOGRAPHY

Caitanya Caritāmṛta of Kṛṣṇadāsa Kavirāja, Madhyalīlā, Part II Ed. by A.C. Bhakti-vedānta Svāmī, Text with Oriya Translationn by Priyanath De and Devaki Devi Dasi, Bhakti-Vedanta Book Trust, ISKCON, Bhubaneswar, 1988.

The Gīta-govinda of Jayadeva - (Text with Eng. Trans. & Criticism), Ed. by Barbara Stoler Miller, Motilal Banarasidass, Delhi, 1984.

The Jagannātha-Vallabha-nāṭaka- A study (with introduction and Translation) - Dr. (Smt.) Rajalaxmi Swain, Bharatiya Kala Prakashana, Delhi, 2002.

Kinsley, S. C. - A study of Vaishnavism in Ancient and Medieval Bengal, Punthi Pustak, Calcutta, 1966.

Oḍiśāra Devadevī (Oriya) - Ed. by Brajamohan Mahanty & Others, Orissa Book Store, Cuttack, 1983.

Studies on Indian Culture, Science and Literature, (Prof. K. V. Sarma Felicitation Volume) Ed. by N. Gangadharan & others, Sree Sarada Education Society, Research Centre, Adyar, Chennai, 2000.

Voice of the Orient (A Tribute to Prof. Upendranath Dhal), Ed. by Prof. R. N. Panda and Dr. M. S. Misra, Eastern Book Linkers, Delhi, 2006.

* All the Purāṇa-texts referred to in this paper are those published by Nag Publishers, Delhi.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

DINAKARA'S COMMENTARY ON THE *MEGHADŪTAM* OF KĀLIDĀSA

M. L. WADEKAR*

Introductory-

Kālidāsa is one of the most brilliant stars in the galaxy of the Sanskrit poets of the Classical Sanskrit literature. Though more than eighty works are ascribed to Kālidāsa (better Kāliidāsas)[1], generally accepted works of Kālidāsa are two *Mahākāvyas* - *Raghuvaṁśam* and *Kumārasambhavam*, two *Kaṇḍakāvyas* - *Meghadūtam* and *Ṛtusaṁhāram* and three dramas- *Abhijñānaśākuntalam*, *Vikramorvaśīyam* and *Mālavikāgnimitram*. All these works are very famous and are studied by numerous scholars in their books and papers. There are also numerous commentaries by several scholars from different parts of India. There are about sixty published and unpublished commentaries on the *Meghadūtam of Kālidāsa*, which also show the importance, greatness and popularity of this small text of about 126 verses. Dr. S.K. De in his book-*The Meghadūta of Kālidāsa* has given useful details of many such published and unpublished commentaries[2].

Dinakara's Commentary on the *Meghadūtam*:

Among the sixty Commentaries on the *Meghadūtam*, there is one commentary by Dinakara. It is to be noted that there is one paper Manuscript of the commentary on the *Meghadūtam* by Dinakara, which is available in the Oriental Institute, Vadodara. It is bearing Acc no. 11364, with 500 *granthas*, in *Devanāgarī* script. It is having 25 folios (no.15 is missing). Hence, some portion of the text is missing. There is also *lacuna* for some words on folio 2b. It is having good handwriting. It has commentary of Dinakara on verses 1-31 (Text and com. both, but for 31 only commentary), then from 32 onwards, it contains only text with total 121 verses. It has *tripāṭha* style of writing. The Text is written in the middle and the

---

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 95-100.

* Oriental Institute, The Maharaja Sayajirao University of Baroda, Vadodara 390001
mlwadekar2008@hotmail.com : M.9427347645

1. Wadekar M.L., Works Attributed to Kalidāsa, *Journal of the Oriental Institute*, The Maharaja Sayajirao University of Baroda, Vadodara,Vol.55, Nos.1-4, PP. 31-40.
2. De S. K.: *The Meghadūta of Kālidāsa*, Sahitya Akadami, New Delhi, First ed., 1957, Select Bibliography, pp. 81-92.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

commentary is in the upper and lower part of the text. The measurement of the Manuscript is 15.6 cms X 29.6 cms., with margin of 3cms to upper and lower sides and 3.6 cms. to both right and left side. There are about 33 letters in a line and about 12 lines in a page or one side of the folio. The *Granthsaṅkhyā* is about 500. The verses and commentary bear verse numbers. The folio numbers are given on the back side of the page and along with page number मेघ.टी. is written upto folio number fourteen and then after only ॐ मे. दू. is written upto the end , since there is only the text therein.

The Manuscript begins:

ॐ श्रीगणेशाय नमः। ॐ

महः किमपि कौतुकं कमहत्राम्भुजं मटिघो
निवृष्टचरणाम्बुजं मुकुटकोटिरत्नांशुभिः।
जपाकुसुमसन्निभं त्रिनयनजगन्मोहनं
सुधांशुकनयाञ्चितं भवतु वः श्रिये चिन्मयम्।।१।।
श्रीमदानन्दपौत्रेण धर्माङ्गदतनूभवा।
टीका दिनकरेणैषा मेघकाव्यस्य तन्यते।।२।।

अस्य सर्गबन्धाभावत्वेऽपि महाकविकृतत्वान्महाकाव्यत्वम्। उक्तं दण्डिना–सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम्– आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम्– इति। तत्रातिमनोज्ञं कथानायकयक्षस्य वस्तु कविः काव्यमुखत्वेन निबध्नाति।

Colophon:

इति कालिदासविरचितो मेघदूत संपूर्ण शुभम्।

The Date of the Commentator-

Dinakara, the commentator on the *Meghadūtam*, was son of Dharmāṅgada and the grandson of Ānanda. The Oriental Institute also has also two manuscripts of Dinakara's commentary on the *Raghuvaṁśam* (I. *Subodhinī*, Acc. No.1102(a) folios 3-136,2600 *granthas*, 1-14 *Sargas*, II. Acc. no. 23 943, *Subodhinī*, 27 folios, 500 *granthas*, *Sarga* third only.) and two manuscripts of the Dinakara's commentary on the *Śiśupālavadham* (Acc. No. 5458, 5 folios, 100 *granthas*, only the *Kṛṣnanindāślokas* in 15th *Sarga* and Acc. No. 2315, folio 77,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

granthas 3500, old, Leaves 1-2 missing, 7 *Sargas*, 8th Continued). The Manuscript, on the commentary of the *Raghuvaṁśam*, dated *Saṁvat* 1441 (1385 A.D.) of Dinakara Miśra, the son of Dharmāṅgada and Kamalā is in Bhandarkar Oriental Research Institute, Pune, which may suggest that Dinakara was earlier than 1385 A.D[3]. Mentioning the authority of Oppert II.201, Krishnmachariar however notes that the commentary on the *Raghuvaṁśam* was composed by Dinakara in 1385 A.D.[4] He writes- He was son of Dharmāṅgada and Kamalā. He wrote Commentary in *Saṁvat* 1441(1385 A.D.). He was probably a contemporary of Mallinātha and copied Caritravardhana. He refers to a Commentator Prabhākara. See S.P. Pandit's remarks see l.c. 17(Introduction to Raghu.)[5].

The *N.C.C.*[6] does not mention Dinakara's Commentary on the *Meghadūtam*. However *N.C.C.* has some additional notes about Dinakara. Dinakara was the son of Dharmāṅgada and Kamalā. He is said to be the native of Pāñcāla country. His following commentaries are also noted.

-C. *Subodhinī*, on the *Nalodaya of Kālidāsa*. Trav. Uni. 4723

- C. *Subodhinī*, on the *Raghuvaṁśa*, composed in 1385 A.D. B. BRAS. 1217, BORI D. XIII.II.585.

- C. *Subodhinī*, on the *Śiśupālavadha of Māgha*, BOMB. Uni. 2257,BORI D. XIII.II 762, RASB VII. 5081, Weber 517 (tr.)

This clearly shows that Dinakara Miśra, the son of Dharmāṅgada and Kamalā had written commentaries, entitled *Subodhinī* on the *Raghuvaṁśam*, the *Śiśupālavadham* and the *Nalodayam*, besides his commentary on the *Meghadūtam*. He must have flourished before 1385 A.D., but was not earlier to Hemacandra (1088-1175 A.D.). As per *N.C.C.*, he was native of Pāñcāla country.

---

3. Raja Kunjunni K. *New Catalogus Catalogorum*, University of Madras, Madras,1977, p. 39B.
4. Krishnamachariar, *History of Classical Sanskrit Literature*, Index p.994, p.117 B.II.100
5. *Ibid*
6. *N.C.C., lop cit.*, p.39b.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Dinakara in his commentary on the *Meghadūtam* refers twice to the views of *Śakunikas* (v.2,10)[7] and quotes from the lexicons of Keśava (v.12,23,24,25)[8], Yādava[9], middle of eleventh century A.D.(v.8.16,17,), Viśva[10], 1111 A.D.(v.22), Amara[11], prior to sixth century A.D.(v.25), *Anekārtha*[12] - 1201-1285 A.D.(v.26, 30) and also Daṇḍī[13] 500 to 600 A.D.(v.1). He quotes the *Sūtras* of Pāṇini also[14]. This indicates that Dinakara is posterior to the above authors and their works.

Spurious verses in the text-

The commentator clearly points out that the following verses of the *Meghadūtam* are spurious with remarks -*Kṣepo'yam.*

1 अश्वक्रान्तं - क्षेपोऽयं, २अम्भोबिन्दु - क्षेपोऽयं.

Sequence of verses and Important Variants-

1 Instead of *svādhikārātpramattaḥ*, the commentator reads *svādhikārapramattaḥ* in the first verse.

2 In the Second verse, the phrase *Āṣādhasya prathamadivase* is interpreted as referring to the Full moon day of the Bright half of *Āṣāḍha*[15].

---

7. *Śakunikas* - राजालोकनं हि प्रार्थितसिद्धिदमिति शाकुनिका:२, शकुनद्वयं यात्रायां गर्भिणीनां दर्शनं फलसूचकमिति शाकुनिका:।१०
8. Keśava (शिलीन्ध्रो वृक्षभेदेऽपि चेन्नपुंसकमिति केशव:-१२, शुक्लापाङ्गो मयूर: स्यात् प्रबलाकी भुजङ्गभुक्। इति केशव:२३,पोतयकं पयोरिति केशव:-२४, त्रिषु पाण्डु: श्वेते पीते रजभेदरुजोरपि- इति केशव:-२५, चैत्यं बौद्धाण्डके क्लीबे ग्रामश्चैत्यादिके पुमान्। अन्त:शंतेतिके नाशे स्वरूपे च मनोहरे- इति केशव:।-२५),
9. Yādava-विप्रयोगे तु विधुरे विह्वलेष्विति यादवोक्तत्वाद्विरहविधुरशब्दयोर्भेद:।। ८, पङ्क्तिं पुष्पस्रजो माला मालमुन्नतभूतलम्। इति यादव:-१६,आसारो महती वृष्टि: -इति यादव:-१७.
10. शारंगाश्चातके कुरगे च मतंगजे - इति विश्व: 1-22.
11. Amara- कुलायो नीडमस्त्रियाम्-इति- अमर:-२५
12. *Anekārtha* -लक्ष्मणं नाम चिह्नयोरिति -अनेकार्थ:-२६, प्रणय: प्रेमयाञ्चयोरनेकार्थ:-अनेकार्थसंग्रह: (३.५.२२)-३०
13. Daṇḍī - उक्तं दण्डिना-सर्गबन्धो महाकाव्यमुच्यते। तस्य लक्षणम्- आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम्- इति।
14. प्रियश्चासौ सखेति प्रियसखस्तं प्रियसखम्। राजाह:सखिभ्यष्टच् (पाणिनिसूत्रम्-५-४-९१) वा समासान्त:।-,आपृच्छस्व -आङ्गि नु पृच्छयो: (वार्तिकम् ६-१-१४२)अनुपसंख्यानोक्तित्वादात्मनेपदम्।-९
15. आषढस्य प्रथमं प्रधानं च तद्दिवसं, तस्मिन्प्रथमदिवसे पूर्णिमायामित्यर्थ:। यत: पूर्णमासी ज्ञेयमित्यनेनाषाढीपूर्णिमाया: प्रधानत्वम्। यद्वा आषाढस्येत्यानन्तर्ये षष्ठी । आषाढानन्तरं प्रथमदिवस:। श्रावणकृष्णप्रतिपदित्यर्थ:। ततश्चोत्थिते शार्ङ्गपाणावित्यग्रे वक्ष्यमाणमुपपद्यते। प्रथमदिवस इति पाठो प्रथम: प्रातस्तद्दिवसे पूर्णिमायाम्।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

3 He reads the *Ketakādhāna*, referring to the *Ketakī* flowers instead of *Kautukādhāna.*

4 The reading *Jīvitālambanārthī* is taken for *Jīvitālambanārtham.*

5 He has referred to and interpreted three variants - *Dṛṣṭvāraṇye, Dagdhāraṇye, Jagdhvāraṇye.*[16]

6 The word *Sāraṅga* is interpreted in many different ways as referring to bees, cranes, deer, elephants.[17]

Grammatical and other explanations-

1 The etymology of the word *Yakṣa* is mentioned. *I* means *Kāma* and *kṣa* is five sense organs. One, who has exhibited the five sense-organs. The lexicon also explains it as having beautiful organs[18].

2 In the *tasmin Adrau*, the pronoun *tasmin*(from *tat*) is to be construed with *giri* which is inside the compound in the previous verse[19].

3 The word *katipaya-* some months is interpreted as referring to eight months in view of the context.

4 The commentator makes a good statement that the work can be accomplished by friendship and ability[20].

5 The view of the *Śakunikas* is mentioned at two places[21], the sight of a king is good omen for the fulfillment of the desired objective. Similarly, the sight of a pregnant lady prognosticates the accomplishment of the desired goal, while going on a tour.

---

16. तथा दग्धारण्येष्विति पाठे सारंगा हरिणास्तथाविधं नीपं दृष्ट्वा उत्थिता कदलीश्च जग्ध्वा भक्षित्वा शेषं समानम्।
17. केचिन्नीपं दृष्ट्वा सारंगा यान्तीति सारङ्गा भ्रमराः कन्दली वीक्ष्य सारङ्गा हरिणा उर्व्यां गन्धमाघ्राय सारं सलीलं गच्छन्तीति सारङ्गा गजा इति बहुमते।
18. यक्षशब्दस्येयं व्युत्पत्तिः। इः कामः पञ्चेन्द्रियाणि प्रकटितानि येन स यक्षः। यक्षो मनोज्ञकरण इति कोषात्।
19. सर्वनाम्नो समासान्तर्गतस्याप्यनुसंधानमिच्छति।
20. सौहार्देन सामर्थ्येन च कार्यं साध्यत इति भावः।२
21. Cf. fn.7

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

6 While explaining the clouds of the *Puṣkarāvartaka* type, he has quoted some anonymous verses, clarifying their nature[22].

7 The word *Bhātṛjāyā* is quite significant, since the cloud is to see wife of his brother and not wife of others-*parastrī*[23].

8 One, who is weak, should drink water. Water enlivens the tissues, removing tiredness[24].

9 The commentator notes a variant *vañcitaḥ syāt* for *vañcito'si*.

10 He remarks- in this poem the *Vipralambha śṛṅgāra* sentiment is principal, while other sentiments are sub-ordinate[25]. Only at one place, he specifically mentions the verse to be incorporating *Arthāntaranyāsa Alankāra*, In case of other verses, he is silent.

11 The commentator has quoted *Anekārtha* at one place, which indicates his posterity to Hemacandrācārya[26].

Conclusion-

Unfortunately, the commentary is only on first 31 verses on the text of the *Meghadūtam* and thus it is not complete. If some other Manuscripts of the commentary are available, they will throw more light on the contribution of Dinakara.

***

22. पुष्करं जलमावर्तयन्तीति पुष्करावर्तका: प्रलयमेघास्तेषाम्। उक्तं च- नद्यावर्तो महानादो मकरान्ते जनश्रुति:। पुष्कर: पुष्करावर्तो धाराधो धरणीधर इति। पाथोमुचामष्टौ योनय: परिकीर्तिता:। यद्वा-पुष्करावर्तशेषाङ्ककालकान्तजलाभ्रा:। इति धारामुचां वंशाश्चतुर्द्धा परिकीर्तिता:। ६
23. भातृजायामित्यनेन कथमहं परस्त्रीसमीपे गच्छामीत्याशङ्कां वारयति।११
24. स्रोतसां हि पानीयमुपलास्फालनाक्षेपविक्षेपै: क्लेदितोदका हिमवन्मलयोद्भूता: पथ्यास्तथैवास्थिरा: कृमिश्लीपदहृत्कण्ठशिरोरोगान् न कुर्वत इति। अन्यथापि क्षीणस्य पय:पानमुपयोगाय भवतीति ध्वनि:।-१३
25. अस्मिन् काव्ये विप्रलम्भशृङ्गारो मुख्यो रस:। अन्ये तु प्रासङ्गिका:। ३
26. Cf. fn.12

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ON THE ORIGIN OF SOME EPISODES IN THE *THAI RĀMĀYAṆA*

SATYA VRAT VARMA*

Notwithstanding its indigenous moorings, the *Rāmakīrti-mahākāvya* (RKM)[1] of Dr. Satya Vrat Shastri represents the Thai Version of the Rāma-story as it is detailed in the *Rāmakien*, the Thai counterpart of Vālmīki's epic. By its very nature the narrative commands a broad spectrum, enlivened by the breath-takingly innovative episodes that dominate the Thai *Rāmāyaṇa*. The author has picked up for treatment such of the episodes as are found neither in the *Vālmīki-Rāmāyaṇa*[2] nor in the *Rāmacaritamānasa*[3] of Tulasīdāsa. That has doubtless imparted a new dimension to the poem. But left to themselves, they could have well sunk into disjointed entities hardly worthy of a comprehensive poem. The author has deftly woven them into a cohesive theme by working up such connecting links as accorded with the genius of the narrative. The Thai version of the epic story, as reflected in the *RKM*, betrays substantial divergences from Vālmīki's *Rāmāyaṇa*. While on the one hand, it introduces some altogether new episodes which are conspicuous by their absence in the *Rāmāyaṇa*, on the other hand, even when the incidents are common to the two epics, they differ in details. It is, therefore, worth its while to subject the so-called peculiarly Thai episodes to a searching scrutiny to determine whether they were evolved by the Thai authors over a period of time or they owe themselves to the Indian source.

Birth of Sītā

Contrary to the authoritative version of Sītā's birth that attributes divine origin to her[4], the *RKM*, in a brazen departure, shifts her parentage to the demon couple Rāvaṇa and Mandodarī (canto IV). Her macabre conduct soon after she was born in cursing her father thrice (Kill him), was interpreted by the soothsayers as harbinger of disaster to the Rāksaṣa-

---

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 101-110.

* 7/34, Purani Abadi, Near Namdev Flour Mill, Sri Ganganagar (Raj.)

1. Moolamal Sachdev Foundation, Bangkok, 1990.
2. Gita Press, Gorakhpur, V. S. 2017.
3. Medium size, Gita Press, Gorakhpur, Fourteenth Edition, V.S. 2022.
4. *Rāmāyaṇa, op. cit.*, I. 66. 13-15.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

race. In order to liquidate the malignant child, she was thrown, encased in a jar, in a river to float to her end. However, instead of any harm to her, a divine lotus cropped up in the river to steer the jar safe to the bank. King Janaka who was practicing austerities nearby, retrieved the jar and was wonder-struck to find therein a new-born girl. The king deposited the jar in a pit where a lotus had mysteriously emerged to sustain it. After the operation of his army failed to locate the jar, the king himself decided to plough the land. No sooner did he launch upon the operation than there emerged the jar with a pretty girl perched on a bed of roses in it. As she had arisen from the furrows worked out by the king, the girl was given the appropriate name of Sītā.

Representing an admixture of several strands of the various accounts of Sītā's birth, it turns out to be the most bloated version of the episode. It is doubtless a far cry from her divine origin to transfer her parentage to the demons, but the Thai version has not been able to totally shed its fascination for her divine origin. It is unmistakably evident from viewing her birth as a consequence of Mandodarī's partaking of the mystic rice-balls. The child's emergence from the pit to which Janaka had assigned the jar after sixteen long years also invests her birth with divine overtones. The lotus that crops up from nowhere in the river to steer the jar to the bank, as also the mass of lotuses which form a cosy bed for the child in the pitcher are but an echo of her miraculous birth from the pericap of a golden lotus, as detailed in the *Daśāvatāracaritam*[5] of Kṣemendra.

Besides these subtle similarities with the Indian sources, there is sound evidence to believe that the version was not an invention of the Thai (or any alien) authors. No less an authoritative text than the *Mahābhāgavata-purāṇa* unequivocally refers to Sītā as the daughter of Mandodarī[6]. The version, however, seems to have originated from the *Vasudevahiṇḍī*(5th century A.D.) which is the earliest text to describe Sītā as a daughter of Rāvaṇa and Mandodarī. As the astrologers had predicted that Mandodarī's first child would spell disaster to the Rākṣasas, Rāvaṇa resolved to forsake it, when born, and married Mandodarī for whom he had taken deep fancy. When she gave birth to the first child, a daughter, one of the ministers was asked to dispose of the child, encased in a box, which he deposited in Janaka's field. Janaka made over the child to the care of his chief queen Dhāriṇī.[7]

---

5. *Kāvyamālā*, 26, VII. 99; Munshiram Manoharlal Publishers Pvt. Ltd., Delhi, 1983.
6. सीता मन्दोदरीगर्भे संभूता चारुरूपिणी ।
क्षेत्रजा तनयाप्यस्य रावणस्य रघूत्तम । *Mahābhāgavatapurāṇa*, 42.64. V. S. 2022. quoted in *Rāmakathā*, p. 296.
7. C. Bulke : *Rāmakathā : Utpatti aura vikāsa*, Hindi Parishad, Prayāga Viśvavidyālaya, 1993, p. 295.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The account bristles with the details that the Thais have drawn upon heavily to work up the aforesaid version of Sītā's birth which is unjustly sought to be projected as their 'unique' creation.

Episode of Jihva

The brief episode of Jihva as detailed in the *RKM.* (IV. 19-27), though apparently bald, symbolizes the contrast between devotion to duty and brazen recklessness.

Once Rāvaṇa left Laṅkā in the charge of Jihva, the husband of his sister Śūrpaṇakhā, and went to the forest for an important work. Jihva guarded the town so conscientiously that he did not have even a wink of sleep for seven nights. Ultimately, as if to 'revenge' her humiliation, *nidrā* (sleep) overwhelmed him. In order to protect the town while he was asleep, he stretched his tongue so wide that it surrounded Laṅkā effectively (v. 23). That plunged the town into darkness. On return, Rāvaṇa found all entrances to Laṅkā blocked. Incensed at Jihva's action, he cut his tongue to gain entry into the town. Jihva fell dead. Rāvaṇa was full of remorse. He performed the obsequies of his brother-in-law in accordance with the prescribed rites.

There is apparently nothing in the Rāma-literature of India, which may be said to have inspired the interesting story. It, however, seems to be a distant (but distinct) echo of what has been said of Vidyujjihva, the lord of demons in the *Uttarakāṇḍa* of Vālmīki's epic. To be sure, Vidyujjihva (Jihva in the *RKM*) is the demon to whom was married Śūrpaṇakhā, the sister of Rāvaṇa and he, not unlike in the *RKM*, met his end at Rāvaṇa's hand. According to the epic account Rāvaṇa, in the course of his expendition to the Pātāla, vanquished his forces and killed him at Aśmanagara.[8]

The tiny episode of Vidyujjihva in the epic captured to imagination of the alien authors rather strongly. The way it has been developed in Seri *Rāma* at some length, closely resembles the Thai version.[9] The Thai episode is deeply indebted to the Malayan epic for its different contours.

Rāma's Meeting with Hanumān

As Rāma, in the course of his search for Sītā, fell asleep under a tree, Lakṣmaṇa mounted

8. *Rāmāyaṇa, op. cit.*, VII 12.2; VII. 23.17-18.

9. *Rāmakathā , op. cit.*, p. 333.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

guard to ward off any eventuality. In the meanwhile a burly monkey shook the tree violently to catch Lakṣamaṇa's attention and persisted with the exercise for quite some time. Lakṣamaṇa took it as an affront and took up his bow to punish the monkey. but to his dismay and amazement, the monkey snatched from him both the bow and arrow and darted to the tree with surprising alacrity. Lakṣmaṇa felt small and awakened his brother to apprise him of what had transpired there. As Rāma looked upwards, he recognized the cognizances of the monkey. Hanumān was equally quick to conclude that the person who had recognized his cognizaces could have been none else but Nārāyaṇa himself (*Janaṁ sa nārāyaṇam eva sākṣāt*, VII. 11). He reverently approached Rāma and vowed, henceforth, undying allegiance to him (*adyaprabhṛti asmi tavāṅga dāsaḥ*, VII. 13). Rāma sought his help in tracing out his wife. Hanumān conducted him to Sugrīva (Canto Seven).

This somewhat comic account of Rāma's meeting with Hanumān seems to be a bloated version of what we know of their meeting from the folk tradition, as it is prevalent in North India. According to it, Lakṣmaṇa, while plucking fruits for his elder brother, enters into an argument with Hanumān, which slowly climaxes into a pitched fight. Hanumān is convincingly defeated. On learning that Lakṣmaṇa was Rāma's brother, Hanumān takes refuge with Rāma and conducts the two brothers to Sugrīva.[10]

Despite their apparent divergences, the two versions concur in essence. They culminate in Hanumān's reverential submission to Rāma and his ushering the two brothers to the monkey-chief Sugrīva. It is interesting to note that whereas in the folk tradition Hanumān tastes defeat, in the *RKM* (Thai) version it is Lakṣmaṇa who has to eat an humble pie. This accords well with the high importance accorded to Hanumān in the Thai version. All this is a prelude to the *Phalāgama*.

Beñjakayī : Fake Sītā

In a bid to frustrate Rāma in the attempt to launch an operation against him, Rāvaṇa bade the dreadful girl Beñjakayī to assume the form of Sītā's corpse and float in the river near Rāma's camp, where he usually took his bath in the morning. True to the demon's calculations, on seeing the dead body of his wife, Rāma fell into mourning (*khinnāntaratmā viramet sa yuddhāt*, X. 4). Hanumān was, however, sure that Sītā could not have committed suicide like lesser persons. As he put the corpse on the burning pyre to test its genuineness, the girl

10. *Ibid.*, p. 371.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

leapt into the sky in her true form. Hanumān dragged her down to Rāma, who in his magnanimity condoned her ghastly guilt. She was after all the daughter of his friend Vibhīṣaṇa.

Beñjakayī may not have her counterpart in the Indian literature on Rāma, she, in essentials, serves the same purpose as the spurious head of Sītā, known to the later writings. According to the *Bālarāmāyaṇa*, while Rāma's troops were engaged in constructing the causeway, Rāvaṇa flies close to Rāma's camp, and in a bid to avert it, throws Sītā's fake head (*māyāśirṣa*) on the sea-shore, killing the *Yantra-Jānakī* in full view of Rāma.[11] However, both the stratagems failed miserably.

Hanumān's Dispute with Nīla and His Encounter with Suvarṇamatsyā

The monkey chiefs Hanumān and Nīla, charged to build the causeway to Laṅkā to enable Rāma's troops to cross the mighty ocean, unfortunately lapsed into an unpleasant dispute. It was occasioned, more than anything else, by their inflated ego. Each, in his turn, threw the stones with such rapidity that the other could not keep pace with him in positioning them at the appropriate place. The unsavoury dispute intended to humble each other was ultimately resolved by Rāma's stern intervention who rightly viewed it as an act of gross indiscipline, which, if unchecked, was bound to filter down to the troops. Nīla was sent to Kiṣkindhā as Sugrīva's regent and Hanumān was bidden to complete the causeway within seven days (canto XI).

Hanumān embarked upon the work in right earnest. But to his amazement, the mass of rocks and stones that he had positioned meticulously with his hosts on the first two successive days, had mysteriously vanished with no trace left thereof. As he dived into the ocean at midnight to ascertain the cause of their disappearance, he found thousands of fish engaged in removing the rocks under the orders of their mermaid queen Suvarṇamatsyā. She herself had been deputed by her father Rāvaṇa to thwart the monkeys in constructing the causeway, which, if completed, would spell doom to the demons (XII. 24). With powerful logic and disarming eloquence Hanumān persuaded Suvarṇamatsyā to desist from the ill-advised operation. After all, her father had insulted the womankind by abducting the legally married wife of Rāma. As a side-effect of the encounter, they fell for each other and were lost in the bliss of love for the night. The result was that before Suvarṇamatsyā returned to Laṅkā "fully contended" (*parām nirvṛtim īyusī*, XII. 52), she had become mother to Hanuman's son Macchānu (Conto XII).

---

11. *Bālarāmāyaṇa*,, VII. 71-79, quoted in *Rāmakathā* , *op. cit.*, p. 441.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The two episodes are smugly taken to be the uniquely Thai inventions, unknown to the Indian texts. It is farthest from the truth. Hanumān's stand-off with Nīla can well be traced to some of the late Indian sources. The *Rāmāyaṇas* of Raṅganātha and Kṛttivāsa concur in detailing the dispute which stemmed from the clash of ego of the heady rivals. The Thai version is closer to the Kṛttivāsa account (V. 43). According to it the cause of quarrel was that Nala (not Nīla) held the rocks brought by Hanumān in his left hand. Infuriated at the slight inherent in it, Hanumān brought four rocks at a time, which Nala could not grasp. Each accused the other of the foul play. Both ultimately approached Rāma to have the issue resolved.[12]

Suvarṇamatsyā's destructive operation, on the other hand, seems to have been inspired by such early works as the *Setubandha*[13], *Jānakī -haraṇam* (XIC. 46) and *Bālarāmāyaṇa* (VIII. 52) that unequivocally allude to a concerted attack on the causeway by a host of determined fish.[14]

So far as Hanumān's begetting one son each on Beñjakayī and Suvarṇamatsyā is concerned, it may well be reminiscent of the birth of Makaradhvaja, as we know it from the folk-tradition and texts like the *Jaimini-Bhārata, Ānanda-Rāmāyaṇa* and *Bhāvārtha-Rāmāyaṇa* (V. 20). The *Ānanda-Rāmāyaṇa* (1.11.88) attributes his birth to his mother the female alligator's swallowing Hanumān's phlegm.[15]

Episode of Maiyarāba : Abduction of Rāma

Having failed to abort the construction of the causeway that brought Rāma and his hosts to the door-steps of Laṅkā, Rāvaṇa deputed his devoted friend Maiyarāba, the king of Pātāla, to take on Rāma effectively. Maiyarāba rendered every body in Rāma's camp unconscious with a soporific powder and kidnapped him (Rāma) to Pātāla to throw him, at an opportune moment, in the boiling water. On coming to his own, Vibhīṣaṇa was quick to discover that Rāma had been carried away by Maiyarāba. He deputed Hanumān to retrieve him before any harm was done to him. Overcoming a series of frustrating hurdles including a fierce

---

12. *Kṛttivāsa - Rāmāyaṇa*, V. 43; *Rāmakathā* , *op. cit.*, p. 438.
13. सअलमहिवेढविअडो सिहरसहस्सपडिरुद्धरइ रहमग्गो ।
इअ तुङ्गो वि महिहरो तिमिड्गिलस्स वअणे तणं व पणट्ठो ।।
Setubandha, Kāvyamāla 47 (Reprint), Delhi, 1982, VII. 8.
14. *Rāmakathā* , *op. cit.*, p. 440.
15. *Ibid.*, p. 480.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

clash with his son Macchānu born of Suvarṇamatsyā, Hanumān entered into a lotus-stalk to reach Maiyarāba's sanctuary in the nether region. He was led by Maiyarāba's sister Vīrakvanā, whose son, as she informed him, was to be roasted ere long in a cauldron alongwith Rāma, to the place where the latter was incarcerated. Hanumān knocked down Maiyārba in a terrific battle after he had disposed of his soul positioned in the form of a black bee on the Trikūṭa mountain. He released Rāma from the captivity and brought him back to his camp (Cantos XII-XIV).

In view of its dramatic overtones bordering on the miraculous, the episode has evoked wide acceptance in the alien *Rāmāyaṇas*. The fact that it is not met with in Vālmīki's epic would seem to invest it with a measure of uniqueness. While credit is due to the Thai authors for the effective presentation of the episode, it has doubtless originated from the *Mairāvaṇacarita*, said to be a part of the *Jaiminibhārata*. The account of Rāma's abduction and his rescue by Hanumān as detailed in the little known text, bears striking similarities with the *RKM* version, the only major point of difference being that herein Mairāvaṇa is said to have carried away both the brothers.[16] In view of their close resemblance it is reasonable to hold that the Thai version is but a free rendering of the account in the *Mairāvaṇacarita*.

The episode is related with some variations in the Ānanda and Kṛttivāsa *Rāmāyaṇas* as well.[17]

Rāvaṇa's Soul

As the stratagems to browbeat Rāma off the field failed successively, Rāvaṇa geared himself to try conclusions with him on the field. Rāma was surprised to find that Rāvaṇa was immune to the barrage of his arrows. Rāvaṇa's heads and arms were all chopped off successively but they joined the body soon thereafter. Vibhīṣaṇa knew that it could go on endlessly unless Rāvaṇa's soul retained in a receptacle (*Pañjare*) with the sage Goputra in his hermitage, was destroyed first. With a mix of logic and cunning Hanumān convinced the sage that he wanted to across over to Rāvaṇā, known for his solicitude for the allies (*sevayā sukṛtino'dya kṛtī syām*, XVII.20), to escape the indignities that Rāma has the wont to heap on him. He addedly persuaded Goputra to intercede with Rāvaṇa on his behalf. The knave sage was duped to carry with him the receptacle that housed Rāvaṇa's soul so that it did not fall in Rāma's hands in his absence. After they reached the city-gate, Hanumān created with

16-17. *Ibid.*, p. 478.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

his miraculous power a replica of the soul and put it in the receptacle to replace the original which Aṅgada, at his behest, buried beneath the sea-shore. With Rāvaṇa's soul thus disposed of, there was no difficulty for Rāma is killing the demon (Canto XVII).

Much has been made of the motif of Rāvaṇa's encaged soul deposited elsewhere to ensure longevity to him. Though mainly espoused by the Thai and other alien versions, the motif is not unknown in India. There is evidence to believe that it may have travelled to the Thai country from India itself. The *Birhor Rāmakathā* has it that Rāvaṇa's soul was secured in a box in his palace. It needed the joint efforts of Hanumān and Lakṣamaṇa to carry it away and release the soul.[18]

The *Brahmacakra* has a slightly different account of the motif. Here the soul is replaced by 'heart'. After Hanumān burnt down Laṅkā, it confirms, Rāvaṇa had deposited his heart with a sage. Hanumān masquerading as Rāvaṇa retrieved it from the sage and made it over to Rāma.[19]

Evidently the embryonic motif has been developed to a considerable length in the *RKM.* (Thai version) with fascinating dramatic overtones.

The episodes analysed above are new in the sense that they do not occur in the *Vālmīki-Rāmāyaṇa.* That, however, does not entitle them to be projected as inventions of the Thai people. They, as shown earlier, can be convincingly traced back to the Indian sources, be they the later writings or folk or oral tradition.

Banishment of Sītā

Of the episodes that the *RKM* shares with the *Vālmīki-Rāmāyaṇa* but differ in details, the banishment of Sītā merits foremost attention. According to Vālmīki's epic, Rāma banished Sītā because of the public cry with regard to her chastity, the affirmation of her innocence by Fire and other deities notwithstanding.[20] Lakṣmaṇa took her to the forest next morning and directed her to Vālmīki's hermitage on the bank of Tamasā.[21]

The *RKM,* (*Rāmakien*), on the other hand, attributes Sītā's expulsion to the portrait of Rāvaṇa that she was duped to draw on a slab by Śūrpaṇakhā's daughter masquerading as her

18. *Ibid.*, p. 467.

19. *Ibid.*, pp. 467-468.

20. *Rāmāyaṇa, op. cit.*, VII 45.7-9, 12.

21. *Ibid.*, VII 45.17-18.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

maid, who vanished in the thin air the moment it was completed (XX. 19). Rāma was now convinced of her extra-marital wanderings (*nanu saiva jane' pare ratā*, XX. 40). Equally confident of her chastity, Sītā did her best to allay the ill-founded apprehensions of her husband, but to no avail. Seething with anger, Rāma ordered Lakṣmaṇa to put her to sword in the wilderness and bring back her heart to assure him of having carried out his orders. Lakṣmaṇa returned with the heart of a deer. His condemnation of 'her' heart as despicable as that of an animal notwithstanding, Rāma could not erase from his mind the feeling of guilt towards Sītā[22]. (Canto XX)

The most glaring divergence between Vālmīki and the RKM version is that while in the epic it is the public slander that draws Rāma to expel Sītā, he is smitten with serious doubts about her chastity in the latter. It would, however, be against sound evidence to treat it as an invention of the Thai poets. The Jaina epic *Paumacariu* is the earliest work to underscore Rāma's misgivings about the fidelity of his wife. The motif of Rāvaṇa's portrait came to be invented to give his suspicion a logical basis. The earliest mention of the motif is found in the *Upadeśapada* of Haribhadra Sūri (8th century A.D.), though it speaks of the picture of Rāvaṇa's feet only.[23] Thus the ground for the Thai version to project Rāvaṇa's picture as the cause of Sītā's banishment was prepared in India long before the motif travelled to Śyāmadeśa.

Birth of Sītā's Son(s)

The account of Lava's birth as detailed in the *RKM* and Vālmīki's epic, is marked by total variation. According to the Thai epic while living in the hermitage of Vajmṛga during her banishment, Sītā gave birth to one son only. He was named Maṅkuṭa by the sage. Sītā once left the child beside the sage who was engaged in meditation at the moment. However, stung by the cold retort of the monkey-mothers, she hastily retrieved the child, unnoticed by the sage. With a view to making up her 'loss', which otherwise was sure to exacerbate her agony (*Sītāntaraṅgaṁ śakalāni kuryāt*, XXI. 42), he created another son for her by his miraculous power, though he had found by now that Maṅkuṭa was safe with his mother. The sage gave the newly created child the name of Lava and made him over to Sītā, who brought up the two sons with fond care.[24]

It is interesting to find that the *Ānandarāmāyaṇa* has much the same version of the birth of Sītā's sons, the only notable divergence being that the son born to her was named Kuśa. The

---

22. न तस्य भावः परिशुद्धिमागात् । *RKM*, XX. 83.

23. *Kādambinī*, (Hindi Monthly) September, 1995, p. 93.

24. *RKM*, Canto XXI.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

circumstances that led the sage to create Lava in order to compensate Sītā for the supposed loss of Kuśa led the sage to create Lava in order to compensate Sītā for the supposed loss of Kuśa concur with the *RKM* almost to the last detail.[25] According to the *Kathāsaritsāgara* version Sītā had given birth to Lava and it was Kuśa who was created by Vālmīki as he suspected the other child to have been carried away by a wild animal.[26]

The so-called Thai version of the birth of Sītā's sons thus originated in India and travelled to Thailand at some point of time.

The *Vālmīki-Rāmāyaṇa*, on the other hand, unequivocally states that Sītā had given birth to two sons, respectively named Kuśa and Lava,[27] leaving no scope for the sage to exercise his miraculous power.

Denouement of The Story

The most glaring difference between the *RKM* and the *Vālmīki-Rāmāyaṇa* concerns the denouement of the story. The Thai version ends in the reconciliation of the estranged couple, brought about by Lord Śaṅkara as a reward for Rāma's services in ridding the earth of the menace of the demons. In view of the hard postures that the couple had struck, Śaṅkara proceeds in the matter with diplomatic skill. He severely berates Rāma. The latter pleads guilty and tenders unqualified apology to Sītā for the wrong he had done to her for no fault of her. Sītā is fastidious but relents at the behest of the Lord but not before expressing her reservations about Rāma's unpredictable behaviour (*aṅgīkaromy eva tavājñayāhaṁ patiṁ punaḥ*, XXV. 25). They lead a happy conjugal life thereafter (XXV. 1-31).

This is in stark contrast to Vālmīki's epic which ends on a tragic note, with Sītā entombed in earth for ever.[28] However, the happy end to the epic story was not unknown in India. Plays like *Kundamālā* and *Uttararāmacarita* end with Rāma's rejoining with Sītā. That might have prompted the author of the *Thai Rāmāyaṇa* to conclude the epic story on a happy note.

***

25. *Ānanda-Rāmāyaṇa, Janmakāṇḍa*, IV 21-86.
26. *Kathāsaritsāgara*, IX. 86-93.
27. यामेव रात्रिं शत्रुघ्नः पर्णशालां समाविशत् ।
तामेव रात्रिं सीतापि प्रसूता दारकद्वयम् । *Rāmāyaṇa*, VII. 66.1.
28. तामासनगतां दृष्ट्वा प्रविशन्ती रसातलम् । *Ibid.*, VII. 97.1.
रसातलं प्रविष्टायां वैदेह्यां सर्ववानराः । *Ibid.*, VII. 98.1.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

TWO LESS-KNOWN SCULPTURES FROM PALWAL (HARYANA)

DEVENDRA HANDA*

Palwal is a recently formed district of Haryana, mostly carved out of the old district of Faridabad. Palwal town (28° 09' N. and 77° 20' E.), about 63 km. south of Delhi on Mathura road (Fig. 1), is located on one of the highest mounds extending over an area of about 40 acres of land and nearly 40 feet in height. It has yielded Painted Grey Ware which is generally associated with *Mahābhārata* sites and is dated to the first half of the first millennium BCF.[1] The discovery of the head and bust of a colossal red sandstone image of Śuṅga Yakṣa in 1914 (now preserved in the State Museum, Lucknow)[2], the remains of walls of houses met with while excavating, a well as deep as 50 feet below the surface[3] and other early historic remains, bear evidence to its antiquity and long occupation. A local tradtion connects it with the *Mahābhārata* story. The mosque at Palwal said to have been an accomplishment of the time of Iltutmish, having pillars bearing traces of defaced Hindu images, also indicates that the site had some Hindu temples in ancient and medieval times. Some important Hindu sculptures are also preserved in the Lakṣmī-Nārāyaṇa temple at Palwal.

A broken Pratihāra panel from Palwal, showing two of the seven *Mātṛkās* Indrāṇī and Cāmuṇḍā seated at ease, obviously the end part of the panel was published some years back by Brajesh Krishna.[4] The figures are executed beautifully with a nimbus behind the head. Two handed Indrāṇī wears circular earrings, pearl necklace with a looped pendant string falling from between the massive round breasts, bracelets, *dhotī* -secured by multi-stringed

---

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 111-114.

* 1401, PUSHPAC Complex, Sector 49 B, Chandigarh – 160 047.

1. Lal, B. B., "Excavation at Hastināpura and Other Explorations in the Upper Gaṅgā and Sutlej Basins", *Ancient India*, Bulletin of the Archaeological Survey of India, no. X-XI (1954-55), pp. 140-41.
2. Agrawala, V. S., 'Mathura Museum Catalogue : Architectural Pieces', *Journal of the United Provinces Historical Society,* XXIV-XXV (1951-52), p. 188 and Fig. 4; Devendra Handa, *Buddhist Remains from Haryana*, Sundeep Prakashan, New Delhi, 2004, p. 17, Fig, 9.
3. *Gazetteer of the Gurgaon District* (Lahore, 1884), pp. 144-45; *Imperial Gazetteer of India*, Vol. I, p. 278.
4. Brajesh Krishna, *The Art under the Gurjara-Pratihāras*, Harman Publishing House, New Delhi, 1989, p. 165, Pl. 71.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

pearl girdle. The bun on the head is adorned with jewels. The plump face with drooping eyelids gives a meditative expression. The thunderbolt in the right hand, is only partially preserved. She supports a child with her left hand. Cāmuṇḍā on her left is an emaciated figure seated on a corpse. Her head is broken. When complete, it must have been an elegant panel.

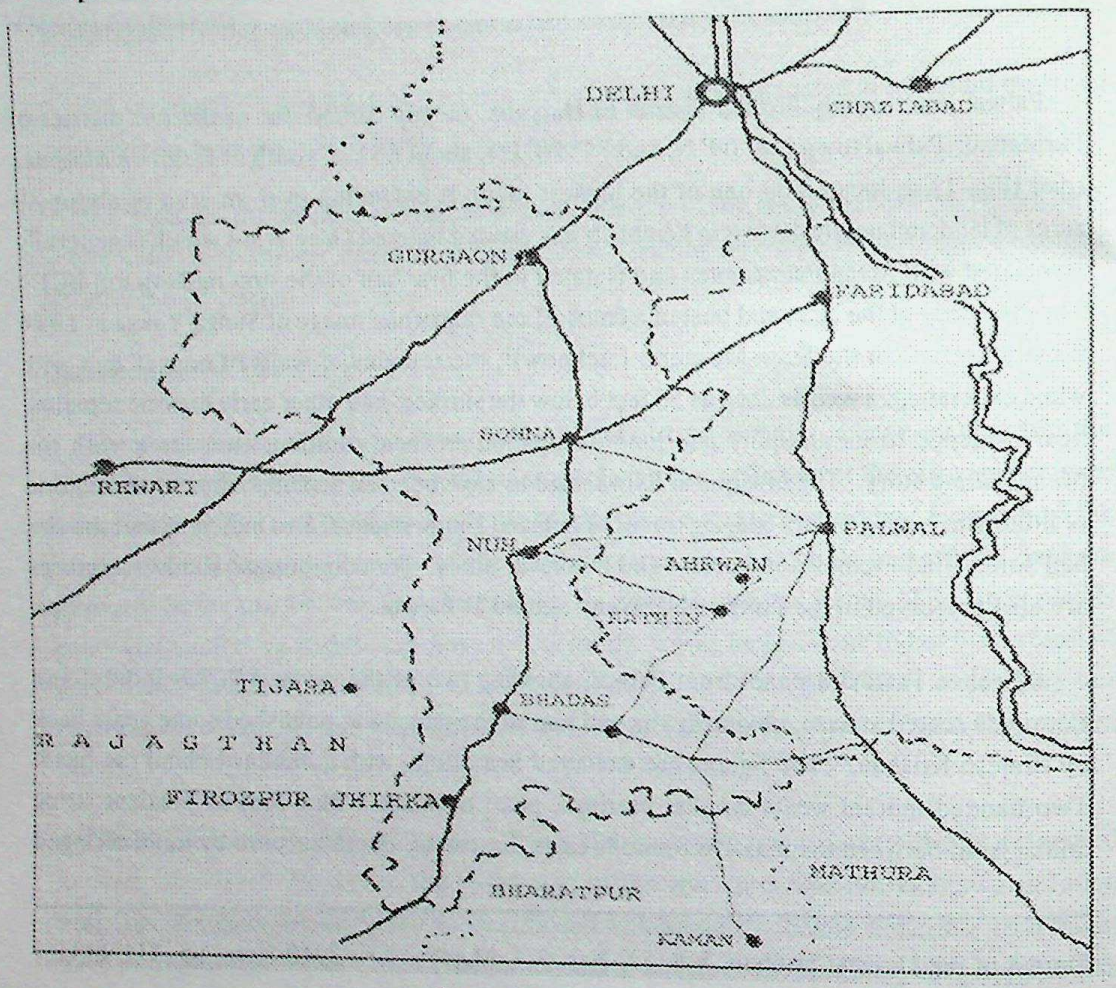


Fig. 1. Location of Palwal

A *caturmukha-liṅga* of buff sandstone, showing four faces around the round- shaft near its flat top, found from the mound is now installed in the Lakṣmī-Nārāyaṇa temple. It was installed in the open in a square bricked *kuṇḍa* for the free flow of water of lustration some years back (Fig. 2).[5]

5. Singh, Ranbir *History and Archaeology of Tehsil Palwal (District Faridabad, Haryana)*, Unpublished Ph.D. Thesis, Kurukshetra University, Kurukshetra, 1995, p. 42, Pls. XIII.B and XIV; Devendra Handa, Sculptures From Haryana (*Iconography and Style*), New Delhi, 2006, p. 131.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

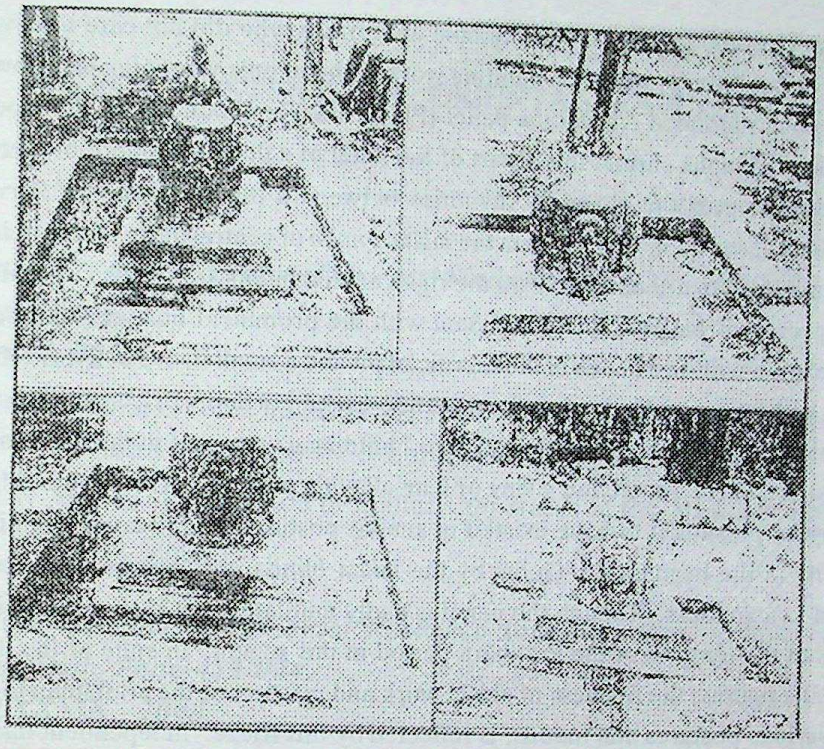


Fig. 2. *Caturmukha-Liṅga* installed in a *kuṇḍa*

It has unfortunately been confined to a small cell near a wall now and it has become difficult to go around it and see or photograph all its four faces (Pl. 1). All the four faces, however, have been carved with great care and represent as usual the Sadyojāta, Vāmadeva, Aghora and Tatpuruṣa. They bear matted locks on the heads and wear *sarpa-kuṇḍalas* in the elongated ear lobes. The faces are oval with quasi-closed eyes and a vertical third eye on the forehead. The Vāmadeva head bears a *dhammilla* type of hair coiffure. The bearded and mustached *Aghora* face is marked with a skull in the matted locks, has a wide-open mouth with long teeth and wears a snake necklace. It is a beautiful specimen of Pratihāra-art, illustrated here for the first time.[6]

Another important image in this temple is that of *Ardhanārīśvara*, described in detail and illustrated by me earlier.[7] It has unfortunately been marred by spots of paint which fell on it

6. I am thankful to my friend Dr. Lal Singh of Faridabad for the photographs of the Palwal images illustrated here.
7. Handa (2006), *op. cit.*, pp. 195-96, Pl. 263.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

by the carelessness of the painter and the temple authorities who did not care to cover the image properly or put it aside, when the painting work in the temple was going on. However, an unknown, much mutilated *Navagraha* panel (Pl. II) has been found from the mound at Palwal and preserved in the shrine. It is a part of the lintel of a door-surround, broken from the middle and represents the planetary divinities between a female figure (of Pārvatī or some other goddess), seated in *sukhāsana* in the *lalāṭa-bimba* or central piece of the architrave and the much mutilated figure of Gaṇeśa on the right, seated in *lalitāsana*. The intermediary four figures represent Bṛhaspati, Śukra and Śani with the prominent bust of Rāhu on their left, offering oblation with two hands in the sacrificial pit and a small figure of hybrid Ketu on his left having anthropomorphic bust and serpentine lower portion. Bṛhaspati, Śukra and Śani are seated in *padmāsana* 'meditative posture,' holding a water pot in the left hand with right hand, held in *abhaya* 'protection giving or fear-allaying posture.' Ravi, Soma, Maṅgala and Budha may be presumed to have existed in similar postures on the corresponding left side with a deity in the beginning.[8] Going by the *lalāṭa-bimba*, the temple seems to have been dedicated to a goddess. Though the panel is badly mutilated, yet it gives us an idea of the architraves of the temples of the Pratihāra period in this region. In spite of the damage suffered by all the figures, the fineness of chisel work and mastery of the craftsman to depict the figures in various postures and moods, is reflected by this frieze. Independent images of the *Navagrahas*, have not been found from anywhere in Haryana as yet,[9] though fragmentary friezes are known from Pehowa (ancient Pṛthūdaka), Kurukshetra and Rohtak.[10]

***

8. For a detailed treatment of the planetary divinities in Indian literature and art, see Stephen Michael, *The Origin of the Indian Planetary Deities*, Lewiston, New York, 1995, pp. 1-180 and plates.
9. Independent temples dedicated to the *Navagrahas* exist at Kaithal but they are quite late (18th century) and images in them, have mostly been lost.
10. Handa (2206), *op. cit.*, p. 226.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SELECT CONTENTS OF ORIENTAL JOURNALS

USHA BRAHMACHARI*

Acta Orientalia Vilnensia, Centre of Oriental Studies, Vilnius University, LT-01513, Vilnius, Lithunia.

Vol. 9, Issue 1, 2008

Vijūnas Aurelijus : Vedic nouns of the *retas* - 'stream; semen' type and several related problems of Indo-European Morphology

Strelkov Andrei : Description of military apparatus in the *Śrī-Kālacakranāma-tantra-rāja*

Annals of the Bhandarkar Oriental Research Institute, Bhandarkar Oriental Research Institute, Pune-411 004.

Vol. LXXXIX, 2008

Abhyankar K. V. : अहमात्मानं धन्यं मन्ये or , अहमात्मानं धन्यां मन्ये Which is correct ?

Jategaonkar, A. V. & V. A. : Remarks on the *Droṇavadha* Episode

Joshi S. D. & Roodbergen J.A.F. : Some Observations regarding Pāṇini's *Aṣṭādhyāyī*

Mehendale M. A. : Kuntī's Relation with Durvāsas

Bulletin of the Deccan College Post-Graduate and Research Institute, PUNE.

Vols. 66-67, (2006-2007)

Bhatt V. P. : Theory of Validity or Authoritativeness (*Prāmāṇya Vāda*) Ascertainment of Validity *(Jñaptivāda)*

Kolhatkar Madhavi : Matchfixing : in Vedic Times

Date Ranjana : *Vivāhavidhi* and Auspicious rites

Jena Niranjan : *Svarabhakti*

Journal of the Oriental Institute, Vol. 59, Nos. 3-4, March - June 2010 Issue, pp. 115-126.

* Oriental Institute, The M. S. University of Baroda, Vadodara.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Dhīḥ, Journal of Rare Buddhist Texts Research Unit, Central Institute of Higher Tibetian Studies, Sarnath, Varanasi.

Vol.47, 2009

Li Shenghai : Chinese Buddhism : A Bibliographical Essay

नेगी ठाकुरसेन : दुर्लभ ग्रन्थों की आधार सामग्री

शाशनी ठिनलेराम : बौद्ध साहित्यिक सम्पदा

लाल बनारसी : रत्नगुणसञ्चयगाथा व्याख्या : संक्षिप्त परिचय

IIC Quarterly, India International Centre, 40, Max Mueller Marg, New Delhi-110 003.

Vol. 36, No. 2, Autumn 2009

Gandhi Rajmohan : Gandhi and Lincoln

Sharma Jyotirmaya : A Gandhian Moment

Narayan Jayaprakash : From Our Archives

Pai Sudha : The National Flag

Sinha Shantha : Deficit Childhoods

Kaushik Amit : Lessons for Reform

Journal of Indian Council of Philosophical Research, JICPR, Darshan Bhawan, New Delhi-110 062.

Vol. XXV, No. 2, April-June 2008

Allen Douglas : Gandhi, Phenomenology and Globalization

Oinam Bhagat : Human Rights as Legal Rights ! But What Lies Beneath ?

Talghatti S. R. : Jñāneśvara's View of *Jñāna-Bhakti*

Mitsuda Masato : A Mathematical Approach to the Mādhyamika Doctrine of *Śūnyatā*

Vol. XXV, No. 3, July-September 2008

Bhavnamma M. R. & Rao Srinivasa : Were the Vedantic Texts (Upaniṣads) Always Accepted as "*Śruti*" in Classical India?

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Sebastian C. D. : *Anātman* Revisited

Motilal Shashi : Self-Knowledge, Self-Agency and the Problem of Alienation

Vol. XXV, No. 4, Oct.-Dec. 2008

Stansell Ellen Briggs : The *Guṇa* Theory of the *Bhagavad Gītā*

Agarwala Binod Kumar : Philosophy of Culture : Confusion Confounded ?

Giri Ananta Kumar : Kant and Anthropology

Guha Nirmalya : *Arthāpatti* : A Critical Examination

Journal of Sukṛtīndra Oriental Research Institute, Kuthapady, Thammanam, Kochi, Kerala-682 032.

Vol. 11, No. 1, Oct. 2009

Potti R. Vasudevan : श्रीशङ्कराचार्यरचितानां स्तोत्राणां महत्त्वम्

Sreekumar T. G. : Concept of Soul in Indian Philosophy

Shete Vaijayanti D. : Guidelines to Jain Structure

Shaila C. A. : The Style and Language of *Pañcatantra*

Journal of the American Oriental Society, Harlan Hatcher Graduate Library, University of Michigan, Ann Arbor, MI 48109-1205.

Vol. 128, No. 3, July-September 2008

Street John C. : Middle Mongolian Past Tense - *BA* in the Secret History

Scharf Peter : Pāṇinian Accounts of the Class Eight Presents

Vol. 128, No. 4, Oct.-Dec. 2008

Borjian Habib : The Extict Langauge of Gurgān : Its Sources and Origins

Riegel Jeffrey : A Passion for the Worthy

Lian Arlen : The *Shesheng*, Adjustments to the Rites in Early China

Journal of The Asiatic Society of Bangladesh, Nimitali, Ramna, Dhaka 1000. Bangladesh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Vol. 54, No. 1, June 2009

AKM Yaqub Ali : Coins Introduced by the Muslim Rulers of the Subcontinent

Razzaque Rana : Social and Political Thoughts of Abul Mansur Ahmad

Hussain Jahangir : Security of Museums in Dhaka City

Shirin Pratiti : The Position of Women in Kauṭilya's *Arthashastra*

Journal of The Asiatic Society of Mumbai, Town Hall, Mumbai, 400 028.

Vol. 82, 2008

Chemburkar Jaya : Some Reflections on the *Subhaṣitas* in the Works of Kālidāsa

Dange Sindhu S. : Solar Eclipse and The 'Fourth' *Mantra* of Atri

Dhaky M. A. : Some Early Sculptures from Indonesia

Khaire Vishwanath : Kane, Bhavabhūti and *Rāmāyaṇa* Mythology

Kulkarni V. M. : Hemacandra's Conception of Originality and Authorship in his *Pramāṇamīmāṁsā*

Mishra Ashoka : Linguistic Archaeology of Vedic Culture

Journal of the International Association of Buddhist Studies, University of Lausanne, CH-1015 Lausanne, Switzerland.

Vol. 30, No. 1-2, 2008 (2009)

Shulman Eviatar : Creative ignorance : Nāgārjuna on the ontological significance of consciousness

Walser Joseph : The Origin of the Term '*Mahāyāna*' (The Great Vehicle) and its relationship to the *Āgamas*

Journal of the International College for Postgraduate Buddhist Studies, Stanford University.

Vol. XIII, March 2009

Hinüber Oskar Von : Cremated like a King : The Funeral of the Buddha within the Ancient Indian Cultural Context

Delhey Martin : Vakkali : A New Interpretation of His Suicide

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Journal of the Oriental Institute, The M. S. University of Baroda, Vadodara.
Vol. LVIII, No. 3-4, March-June 2009

Devi Manjula : The Sun as Viewed Scientifically by the Vedic Seers

Jena S. : Riddles and their resolutions in the in the Mythology of Śiva

Kulkarni V. M. : Dr. Nandi's Observation on *Haraṇa* (Plagiarism)

Wadekar M. L. : Premānanda and his Gujarati Pauranic *Ākhyānas*-with special reference to the *Sudāmācaritra*

Panda Rabindra Kumara : Some Models for Doctoral Research in Manuscriptology

Prajapati Sweta : Modern Sanskrit Literature on Children

Journal of the Royal Asiatic Soceity, Cambridge University Press, Cambridge, U.K.
Vol. 20, Part I, January 2010

Mignon Laurent : The Literati and the Letters : a Few Words on the Turkish Alphabet Reform

Kurzon Dennis : Romanisation of Bengali and Other Indian Scripts

Gottlieb Nanette : Thee Romaji movement in Japan

Korea and World Affairs, A Quarterly Review, Research Center for Peace and Unification of Korea, Seoul-110 340.
Vol. XXXIII, No. 1, Spring, 2009

Park Won Gon : Rok-U. S. Alliance under the Obama Adminstration

Kim Kook - Shin : Northeast Asia Policy of the Obama Adminstration

Vol. XXXIII, No. 2, Summer, 2009

Back Seung Joo : Declaration of the End of War on the Korean Peninsula and a Peace Mechanism

Kriti Rakshana, A bi-monthly Publication of the National Mission for Manuscripts, Indira Gandhi National Centre for the Arts, New Delhi-110 001.
Vol. 3, Nos. 5 & 6, Vol. 4, Nos. 1-4, April 2008- March 2009

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

त्रिपाठी गयाचरण : यमककाव्य 'नलोदय' की एक अप्रकाशित टीका

Desai Subhadra : Technical Tenets of Music in Vālmīki's *Rāmāyaṇa*

Gupta K. K. : Disaster Management in Manuscript Repositories

Jatoo Sushma Z. : The Bakshali Manuscript : An Introduction

Wadekar M. L. : *Ḍaṇkapuramāhātmya* : A regional Text of Great Socio-religious Value

Kar N. C. : Some Technical Terms in Manuscriptoloty

MVSE, Annual of the Museum of Art and Archaeology, University of Missouri, Columbia, MO 65211.
Vols. 39, 40, 41 2005-2007

Brestian Scott de : Horsemen in Bronze : A Belt from Urartu

Hansen Kelli : A Fifteenth - Century French Illuminated Calender Leaf

Sri Venkateswara University Oriental Journal, Oriental Research Institute, Sri Venkateswara University, Tirupati-517 502.
Vol. LI, 2008

Satya Vrat : Pandit Satyanarayana Sastri and His Shorter works

Ajitha T. S. : Therapeutic Application of *Jalaukas* (Leeches) Described in *Suśrūta Samhitā*

The Indian International Journal of Buddhist Studies, Bhikkhu Jagdish Kashyap Institute of Buddhist and Asian Studies, Varanasi.
No. 10, 2009

Dhammajoti, Bhikku KL : The *Āveṇikī Avidyā* in the *Saravāstivāda* School

Duerlinger James : The Theory of Persons of the Pudgalavādins

Legittimo Elsa : The Case of Bakkula according to the Chinese *Ekottarikāgama*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The Journal of Oriental Research, The Kuppuswami Sastri Research Isntitute, Madras-600 004.

Vol. LXXVIII-LXXX, 2006-2009

Narasimhachary M. : Place of *Atiśayokti* in Sanskrit Literature

Sastry Goda Venkateswara : *Mīmāṁsā Nyāyas* in Modern Life

Balasubramanian K. S. : *Śaktipāta* in Saivism

Vasudeve T. V. : Some Unique Manuscripts in *Āyurveda*

Subasri R. : Sly Mockery in Sanskrit Drama

Sekhar Ramadevi : Role of *Purohita* as dealt in the *Śaunakīya*

The Sri Lanka Journal of the Humanities, University of Peradeniya, Sri Lanka.

Vol. XXXV, Nos. 1 & 2, 2009

Wickramagamage Carmen : Where Have All the "Women" Gone ? Reading Sigiri Graffiti from the Perspective of Feminist Literary Criticism

Andrado Nidhaṁ de : Holiness and Harlotry in Judeo-Christian Scriptures : Women Challenging the Conventions

The TIBET Journal, a publication for the Study of Tibet, Dharamsala, H. P. - 176 215.

Vol. XXXIII, No. 2, Summer, 2008

Sithar Kunchok : The Study in the *Mahāvairocanasūtra* Appearing in Tibetan Non-canonical Works

Brox Trine : Democracy in the Words of the Dalai Lama

Sarao K.T.S. : Buddhist Attitude towards Meat Eating

Vedic Science, An International Quarterly Research Journal of Indian Foundation for Vedic Science, Lucknow Road, Timarpur, Delhi - 110 054.

Vol. II, No. 2, April-June, 2009

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Arya Ravi Prakash : Some Misconception about *Rāmāyaṇa*

Narahari Achar B. N. : Date of *Buddha Nirvāṇa*

Bhatia V. P. : Ethical Values in *Vidura Nīti*

Vaidyaraj Satya Prakash : Tulsi - A Medicinal Herb Par-excellence

Yoga-Mīmāṁsā, A Quarterly Journal, Kaivalyadhama, Lonavla, 410 403.
Vol. XLI, Nos. 3, October 2009

Hotkar J. M. : Yoga for Agility and Balance of Slum School Students

Joshi K. S. : Maharṣi Patañjali and the Concept of *Kleśas*

Bhavanani Ananda : Learning the Art of Relaxation

Vol. XLI, Nos. 4, January 2010

Singh Vijay Kumar : Role of Environment on Stress Level of College Girls

Asai K. K. : Effect of Yogic Excercises on Physical Fitness of Girls

Das Indulata : The Doctrine of *Pañcakośa*

Bhogal R. S. : Mental Health : A Synthesis of *Yoga* and Psychology

ZINBVN, Annals of the Institute for Research in Humanities, Kyoto University, Kyoto, Japan.
Nos. 41, 2008

Mizutani Satoshi : Hybridity and History : A Critical Reflection on Homi K. Bhabha's 'Post-Historical' Thought

Radich Michael : The Doctrine of *Amalavijñāna* in Paramārtha (499-569), and Later Authors to Approximately 800 C.E.

अनुसंधान, कलिकालसर्वज्ञ श्रीहेमचन्द्राचार्य नवम जन्मशताब्दी स्मृति संस्कार शिक्षणनिधि, अहमदाबाद ।
अङ्क : ४९, २००९

सं. मुनि धर्मकीर्तिविजय : अज्ञातकर्तृकः शब्दसञ्चयः

उपाध्याय भुवनचन्द्र : पांच हरियाळी

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सं. विजयशीलचन्द्रसूरि : त्रण लघु रचनाओ

सं. साध्वी समयप्रज्ञाश्री : अज्ञातकर्तृकः भोजनविच्छित्तिः

अङ्क : ५०, २००९

पूज्य मुनिराज श्रीजम्बूविजयजी महाराज पुण्यस्मृति अङ्क

सं. विजयशीलचन्द्रसूरि : अज्ञातकर्तृका : भक्तामरस्तव-सुखबोधिका वृत्तिः

सं. उपा. भुवनचन्द्र : भवनभूषण-भूषणभवन काव्य

सं. मुनिकल्याणकीर्तिविजय : त्रिभाषामयी श्रीनेमिसूरीश्वरस्तुतिः

सं. मुनित्रैलोक्यमण्डनविजय : एक विज्ञप्तिपत्र

सं. साध्वी दीप्तिप्रज्ञाश्री : कवि ऋषभदास कृत श्रीमल्लिनाथनो रास

प्राकृत विद्या, श्री कुन्दकुन्द भारती ट्रस्ट, नई दिल्ली, ११० ०६७.

वर्ष : २१, अङ्क : २, अप्रैल-जून २००९

सरस्वती विशेषांक

पाण्डेय रमेश कुमार : सर्वशुक्ला सरस्वती

आचार्य विद्यानन्द मुनि : जल का आधार घट, ज्ञान का आधार सरस्वती

मुनि विकर्षसागर : वीतराग में भी सरस्वती

जैन रमेशचन्द्र : सरस्वती के प्रतीक

सिंह अशोककुमार : जैन तान्त्रिक साधना में सरस्वती

आचार्य गोपीलाल अमर : सरस्वती - भक्तामर-स्तोत्रम्

वर्ष : २१, अङ्क : ३, जुलाई-डिसेम्बर २००९

आचार्य महावीरकीर्ति विशेषांक

आचार्य विद्यानन्द मुनि : आचारितुं योग्यः आचार्यः

गणिनी आर्यिका विजयमती : मर्यादा पुरुषोत्तम के पुनीत संस्मरण

शास्त्री महेन्द्रकुमार जैन · आचार्यश्री का व्यक्तित्व और कृतित्व

पं. शास्त्री श्यामसुन्दरलाल : समाधि सम्राट की समाधि एवं मेरी प्रतिज्ञा

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ब्रह्मविद्या, ***The Adyar Library Bulletin, The Adyar Library and Research Centre, Adyar, Chennai, 600 020.***

Vol. 71, 2007

N. Kazanas : Vedic Vāc and Greek Logos as Creative Power : A Critical Study

Derrett J., Duncan M. : Foreign 'Sources' of the *Mahāyāna* Concept of *Avalokiteśvara*

Goyal Shankar : Recent Developments in Vākāṭaka Historiography

Bhoi Panchanan : Cloth as a Writing Material in Ancient India

शोध-पत्रिका, इंस्टिट्यूट ऑफ राजस्थान स्टडीज, जनार्दनराय नागर राजस्थान विद्यापीठ विश्वविद्यालय, उदयपुर - ३१३ ००१ (राज.)

वर्ष : ५९, अङ्क : ३-४,

दौड़ तुकाराम : हिन्दी भाषा के विकास में पत्र-पत्रिकाओं की भूमिका

शक्तावत सुशीला : महासतियों का शिल्पांकन (१६८० से १७३४ ई.)

चौधरी मोनिका : बघेरा के महावराह

शर्मा अलकनन्दा : कौटिल्य के अर्थशास्त्र में ज्योतिर्विज्ञान

शोध-प्रभा, त्रैमासिकी शोध - पत्रिका, श्रीलालबहादुरशास्त्रीराष्ट्रियसंस्कृतविद्यापीठम्, नवदेहली - ११० ०१६.

वर्ष : ३४, अङ्क : द्वितीय, अप्रैल २००९

झा सुन्दरनारायण : वैदिकच्छन्दसां स्वरूपं महत्त्वञ्च

सिलोड़ी महेशप्रसाद : भारतीयदर्शनेषु सृष्टिः

आरावमुदन् ए. एस. : विधेस्त्रैविध्यम्

कुमार शशिप्रभा : प्रो. रामानुज तातार्चार्य द्वारा प्रणीत 'शाब्दबोधमीमांसा' (प्रथम भाग) एक परिचय

खन्ना संगीता : शब्द और मीमांसा - दृष्टि

द्विवेदी मीरा : कालिदास का जलीय-पारितन्त्र

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

संगीत, संगीत – कला का प्रतिनिधि मासिक, संगीत कार्यालय, हाथरस – २०४ १०१ (उ.प्र.)

वर्ष : ७५, अङ्क : ९, सितम्बर २००९

शर्मा अनिता : संगीत-शिक्षण की प्राचीन एवं अर्वाचीन शिक्षण-विधियाँ

यादव नमिता : पुरातात्त्विक अवशेषों में संगीत-कला का अनुशीलन

पाल प्रतापादित्य : वन्दे मातरम् : एक पुनरवलोकन

राय कृष्णदास : काशी की संगीत-परम्परा

वर्ष : ७५, अङ्क : १०, अक्तूबर २००९

अग्रवाल वासुदेवशरण : साम-संगीत

यादव नमिता : वैश्वीकरण व भारतीय संगीत

शर्मा रत्नाम्बरा : महात्मा गान्धी का संगीत-प्रेम

कादरी अशफ़ाक़ : संगीत के दिलचस्प खेल

शर्मा महारानी : स्वर-प्रस्तार और उनकी नष्ट व उद्दिष्ट क्रियाएँ

कौशल मीता : संगीत-कला और उद्यमशीलता

वर्ष : ७५, अङ्क : ११, नवम्बर २००९

शर्मा रत्नाम्बरा : चिकित्सा में संगीत का प्रभाव

मिश्र विजयशंकर : संगीत और छन्द

वर्ष : ७५, अङ्क : १२, दिसम्बर २००९

शर्मा पंकजमाला : बौद्ध धर्म साधना में संगीत

विजयकृष्ण : साम्प्रदायिक सद्भाव एवं राष्ट्रीय एकता में संगीत का योगदान

पंड्या दीप्ति, राठौड़ सीमा : संगीत-चिकित्सा के नए आयाम

सागरिका, संस्कृते त्रैमासिकी शोधपत्रिका, सागरिका-समिति : डॉ. हरीसिंहगौरविश्वविद्यालयः, सागरम् ।

वर्ष : ४०, अङ्क : ४, जून २००९

भट्टः वसन्तकुमारः : अष्टाध्याय्यां वृत्तिविचारः

शर्मा किशोरीलाल : काव्यतत्त्वानां परिशीलनम्

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सुन्दरेश्वरन् एन्. के. : ध्वनिपद्धतौ अलङ्काराः

द्विवेदी सरस्वतीप्रसादो : वेदेषु नार्यः

उपाध्यायः पूर्णचन्द्र : शाकुन्तले पदविन्यास-रमणीयता

स्वाध्याय, स्वाध्याय अने संशोधननुं त्रैमासिक, प्राच्यविद्या मंदिर, महाराजा सयाजीराव विश्वविद्यालय, वडोदरा. पुस्तक : ४५, अंक : १-४,

पाठक कालिन्दी : यजुर्वेदमां ऋषिनी मनविषयक प्रार्थना

मोलिया मनसुख के. : वैदिक विश्वरूप (स्वस्रीयोऽसुराणाम्) नुं पौराणिक उपबृंहण

बोरीया जी. एस. : प्रवर्तमान युगमां भगवद्गीतानी प्रासंगिकता

जोषी मिलिन्द एस. : कौटिल्य अर्थशास्त्रमां रत्नोनी परीक्षा अने लक्षण

अंजनेयुलु के. वी. आर. : अनु. उषा ब्रह्मचारी : वास्तुशास्त्रनुं महत्त्व

रावल हृषीकेश वाय. : लोकबोलीना कवि लश्करखान बलुच उपर गांधीप्रभाव

पुरोहित दक्षा बी. : श्रीसुभाषचरितम् महाकाव्य - एक अध्ययन

—**—

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

REVIEWS

Mahābhārata meṁ Vijñāna Darśana aur Samāja (महाभारत में विज्ञान, दर्शन और समाज), by Dr. Rajkumari Trikha, Published by Abhishek Prakashan, 5818, New Chandraval, Jawaharnagar, Delhi-110 007, First Edition 2008, pp. XXIV + 328, Price Rs. 600/-.

The *Mahābhārata* is a vast historical Epic, divided in eighteen *parvans.* There are various subjects like history, mythology, philosophy, social and philosophical science which are found in the *Mahābhārata.* Dr. Rajkumari Trikha, Ex-Reader, Department of Sanskrit, Maitreyi College, Delhi University has previously published two books on the *Mahābhārata* i.e. महाभारत में योगविद्या and महाभारत की बोध-कथाएँ । This is her third book regarding *Mahābhārata.* She has evidently done very exhaustive and deep study of the epic *Mahābhārata* which is very difficult and challenging task.

In this book, the subject is divided into main three *Khaṇḍas* i.e. *Vijñāna*, *Darśana* and *Samāja Khaṇḍas* and each *Khaṇḍa* has three, five and four *Adhyāyas* respectively, followed by two *pariśiṣṭas.* The book is in Hindi language.

The author has discussed this vast subject very lucidly and minutely in twelve *adhyāyas.* The three main topics of the *Mahābhārata* are explained very clearly with exhaustive notes. She has mentioned in the *Purovāk* that she has selected this painstaking and challenging task for her self-pleasure i.e. स्वान्तःसुखाय । The *Mahābhārata* includes and covers all the known subjects prevalent in those days and therefore, she feels that the *Mahābhārata* is rightly considered as *Pañcama-Veda.*

In Part - I - *Vijñānakhaṇḍa* she has dealt with in three *adhyayas* various sciences – Zoology, Botany, Chemistry, Architecture etc. In second *adhyāya*, she talks about Man and Universe, Cosmology, Embryology, Psychology etc. The third *adhyāya* is about *Cikitsā-Vijñāna,* disease, its cause and remedy and also about relation of mind with disease in total three, chapters.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Part - II is about *Darśanakhaṇḍa* which has total five *adhyayas*. It is about Philosophy and Principles of *Karma*, and its implementation in modern society. Here, she has discussed about *Kāla, Prāṇa, Mṛtyu*, causes for Happiness and Sadness etc.

Part - III is *Samājakhaṇḍa*, is spread over four *adhyāyas*. Here she writes about the position of *Strī* and *Śūdra* in society and also about best Governed state etc. She highlights personality of Draupadī's character. In this way, she has tried her best to analyse the most important topics of the *Mahābhārata*.

The entire work by the researcher, is quite interesting, useful and commendable. Each *Khaṇḍa* is supported by detailed notes with proper quotations. Both researcher and the publisher deserve our congratulations for this interesting book on various aspects of the *Mahābhārata*.

Oriental Institute,
The M. S. University of Baroda,
Vadodara - 390 001.

Usha Brahmachari

*****

The Bodhicaryāvatāra of Śāntideva Entering the Path of Enlightenment, Trans. by Marion L. Matics, Pub. Motilal Banarsidass Publishers Private Limited, Delhi, First Indian Edition 2007, pages 318, Price : Rs. 495/-

The book under review, is only a re-presentation of the earlier edition which was first published in Great Britain in 1971, under the title 'Entering the Path of Enlightenment' by George Allen & Unwin Ltd.

The *Bodhicaryāvatāra of Śāntideva* (composed around A.D.700) is a Sanskrit text of the *Mahāyāna* Buddhist tradition composed in material form. It praises the idea of the Bodhisattva, the Enlightened Being, and the person who is dedicated to rigorous spiritual

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

discipline in order to attain enlightenment (*bodhi*) as quickly as possible for the benefit of all sentient beings. According to Matics, the work 'must be ranked among the classics of the world's religious literature (p.31)'. Although the text reveals philosophical and religious both aspects of *Mahāyāna* Buddhism, but it is of universal value. The Bodhisattva performs deeds, neither for himself nor on his own but for all sentient beings for their welfare, their ethical and spiritual upliftment. This ideal has a universal and eternal relevance, more so in the present-age of the danger of globalized destruction. A self-centered attitude is the source of all sufferings - of one's own and of others- while selfless attitude and a concern for others is the source of happiness, well-being and welfare of all - including one's own self. The Bodhisattva ideal, thus, deserves a global spiritual response to meet the challenges of this age. The concept of the Bodhisattva, -the ego-liberated ideal and model teacher, - is the only saviour of the present world from its global gloom of personal over-ambitions and ignorance.

The present edition is divided into three parts which are as follows :

1. Guide to the *Bodhicaryāvatāra* (pp.11-140)
2. Translation of the *Bodhicaryāvatāra* by *Śāntideva* (pp.141-287)
3. Appendices (pp. 213-318)

First part presents the general Buddhist thought in the form of informative Introduction, under the heading, 'The Rise of the *Mādhyamika*' (pp.13-30). It focuses, very brief historical analysis of the growth and development of Buddhism, up to the period of Śāntideva on four points: *Hīnayāna* and *Mahāyāna*, *Prajñāpāramitā* Texts, Nāgārjuna and the *Mādhyamika* School, and Śāntideva, the author of the present text. It is further divided(pp. 31-140) into four sub-sections: The Great Work, The Perfections, The Perfection of Contemplation and The Perfection of Wisdom. Śāntideva's main contribution to *Mahāyāna* Buddhism, is his summation of the concepts relating to the *Bodhisattva* and his emphasis upon the *Bodhisattva's* moral nature (p.29). Marion L. Matics claims that 'The Guide is an effort to comprehend and to explain sympathetically the beautiful and profound classic and to place it in perspective in the evolving history of Buddhist thought (p.6).

There are many translations of *Bodhicaryāvatāra* in English, some of them are: i. Lionel D. Barnett(1909), ii. Marion L. Matics (1970), iii. Stephen Batchelor(1979), iv. Parmananda Sharma (1990), v. Kate Crosby and Andrew Skilton (1996), and vi. Vesna A. Wallance and B. Alan Wallace (1999).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The present edition is based on the Sanskrit text of the *Bodhicaryāvatāra*, along with the Commentary of Prajñākaramati, edited by Louis de la Vallee Poussin and published under the title '*Prajñākaramati's Commentary on the Bodhicaryāvatāra of Śāntideva*' (Calcutta : Asiatic Society, 1901-1904). Supplementary portions of the translated text, as indicated in the 'Notes and References for the *Bodhicaryāvatāra*' are based on the edition by I.P. Minayeff : "*Bodhicaryāvatāra*," Zapiski, II (1889), as reprinted in "The Journal of the Buddhist Text Society" (Calcutta: Baptist Mission Press). I-III (1984) (vide p. 254).

The third and last portion of the text comprises Appendices (pp. 233-318) in four sections. Appendix I 'Abbreviations', used in the book for the source books, authors, publishers etc. Appendix II, (pp. 237-254) 'Notes and References', given for the Guide. These notes are numbered in the usual way. Appendix III (pp. 254-287), is for the translation as 'Notes and References', for the *Bodhicaryāvatāra,* although very useful but could have been given as 'Foot-Notes' for a comfortable reading. These are indicated by chapter and number of verses of the original text. IV appendix is a detailed Bibliography (pp. 288-303), which includes Primary Texts and Translations, Secondary Sources, Articles, Dictionaries and other Aids, and Miscellaneous. VI and last appendix (pp. 304-318) includes Glossary of Selected Terms from the Guide and the Translation. It is quite useful for students and general readers.

Overall, the present edition is praiseworthy. Two things that could have gone to enhance the utility of this edition, the inclusion of Sanskrit text, and the notes and references of the translation, should have been kept as footnotes. I hope that students and general readers may benefit from this edition.

Marion L. Matics and Publisher deserve our hearty congratulations for this kind of publication. We look forward to many more contributions in the field of *Mahāyāna* Buddhism from them.

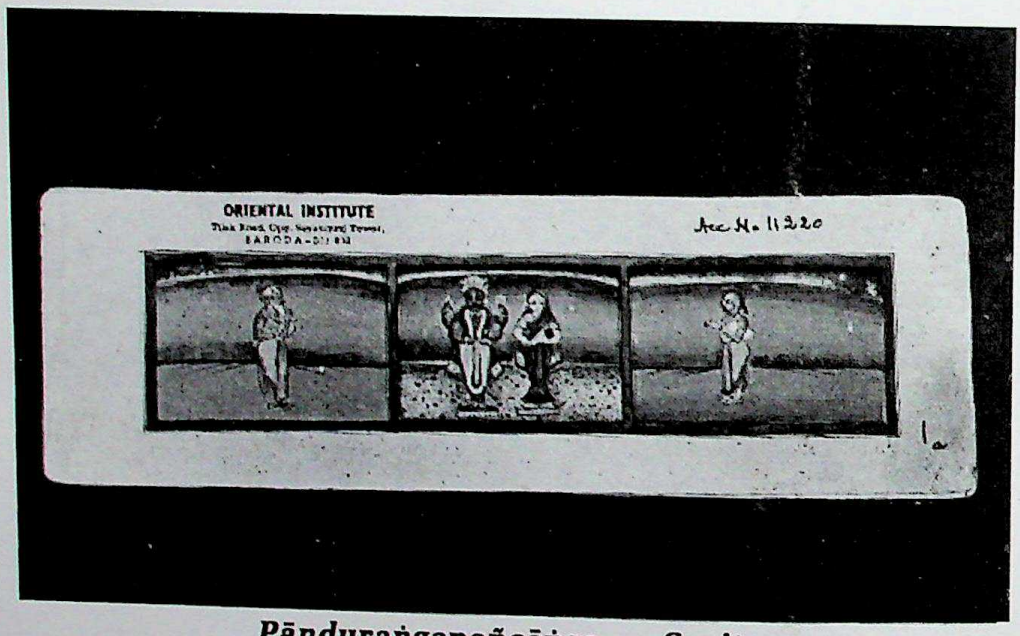
Oriental Institute,
The Maharaja Sayajirao University of Baroda,
Vadodara 390001

Ramanath Pandey

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Regd. No. 15007/57



Pāṇḍuraṅgapañcāṅga - Sacitra

[Oriental Institute, Illustrated MS. No. 11220]

Edited and Published by **Prof. Dr. Mukund Lalji Wadekar**, *Offg. Director,* Oriental Institute, on behalf of The Maharaja Sayajirao University of Baroda, Vadodara - 390 001, (India). ***Printed by*** **Shri S. M. Pattni**, *Dy. Manager*, The Maharaja Sayajirao University of Baroda Press (Sadhana Press), Near Palace Gate, Palace Road, Vadodara-390 001. Issued - October, 2010.

MSUP-1585-400-10-10